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The School Musician

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MARCH, 1952

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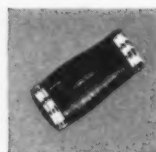
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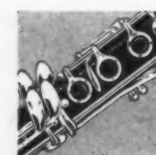
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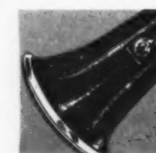
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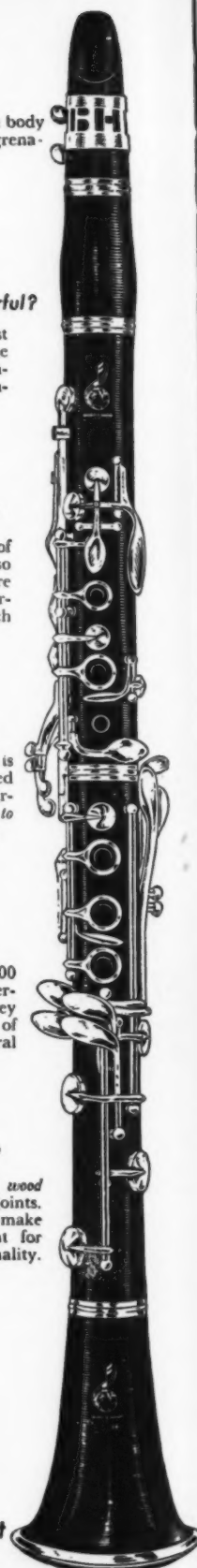
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The School Musician

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Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

Volume 23, No. 7

March, 1952

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"They Are Making America Musical"



James Kerr of Wichita, Kansas

"I sincerely believe that a major responsibility of a director of bands at the university level is having a philosophy that recognizes first, the best interest of the student. It has been my philosophy that it is most essential and desirable to encourage students to participate in more than actual performances in concerts and football games," says James Kerr, Director of Bands, University of Wichita, Wichita, Kansas.

Mr. Kerr received his educational training at Kansas State Teachers College, Pittsburg, Kansas—BME; Northwestern University, Evanston, Illinois—MM; and additional work at the University of Michigan, U. S. Navy School of Music, VanderCook College of Music, and Montevue School of Conducting, Hancock, Maine.

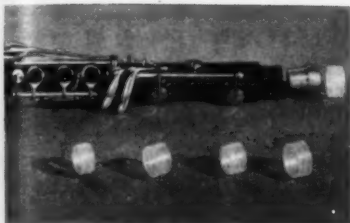
He started his professional teaching career at Norton, Kansas, 1936-1942, as band director. He entered the Navy in 1942 and served his country for four years. He has been in his present position for six years.

Though very busy as associate professor of Instrumental Theory at his university, a member of the Wichita Symphony, active in Phi Mu Alpha, Kappa Kappa Psi, College Band Directors National Association, and the American Bandmasters Association, he still takes time to delight in his greatest joy—romping with his little one-year-old daughter Susan Jean.

The staff of *THE SCHOOL MUSICIAN* is justly proud to present James Kerr to its thousands of readers throughout the world, as a man who is devoting his life to the ever-appreciated effort of "Making America Musical."

SMart Ideas —

News From The Industry



Conn Introduces Plastic Clarinet Joint Rings

C. G. Conn Ltd. of Elkhart, Indiana, has just introduced a new and unique set of plastic clarinet joint rings. They will eliminate the need for cork grease. Reasonably priced, they may be installed in a matter of a few minutes.

The photo above shows a set of the new rings and how they are installed. Installation plug is shown between tenor and ring.

For further information, see your music dealer, write direct to the Conn factory, or see them at the Conn booth at the MENC convention in Philadelphia.



Aram Bedrossian Joins Artley Flute Staff

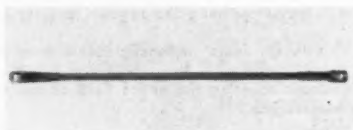
Mr. Don Artley, president of D. and J. Artley, Inc., Elkhart, Indiana, proudly announces the staff appointment of Mr. Aram Bedrossian, noted New England flutist, as the new Director of Testing and Research.

Mr. Bedrossian has been guest soloist on many occasions both in America and in Europe.

"We feel that it is a distinct advantage to have such an accomplished musician as a member of our firm," said Mr. Artley in a recent interview. Mr. Bedrossian's appointment becomes effective immediately.

David Wexler Co. Has Music Trophies Available

Beautiful interchangeable award trophies, desk calendars, and memo pads are available through David Wexler and Company, Chicago, Illinois. Various items include music lyre, drum major, drum majorette, male victory, lady victory, lady violinist, and victory cups. Some items are furnished with ivory bakelite base, combined with gleaming Sun Ray figure, column and trim. Others are complete in Sun Ray metal. Desk pads come with ivory bakelite or walnut base. Sizes range from 6 inches high to 20 inches high, depending on the figure selected. List prices range from \$6 to \$40.75 each, depending on the subject and size desired. Expert hand engraving is available at 16c per letter. For further information see your local music dealer.



Selmer Now Offers 9/16" Shaft, Lighted Baton

Frank Crowley, Advertising Manager of H. and A. Selmer, Inc., Elkhart, Indiana, has announced the availability of a new lighted baton that features a 9/16" shaft. To be known as the Brownie Pacemaker, it is available in 22 inch through 30 inch lengths.

For further information, see you local music dealer, or write direct to the manufacturer.

Retail price—complete . . . \$18.50.

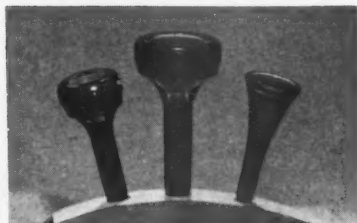
New Handbook Points Way To Successful Bands

Roy H. Milligan, director of the outstandingly successful Mineral Springs High School Band of Winston-Salem, North Carolina, has published a wonderful new handbook, "Band Rules and Regulations Handbook" in two parts.

Part I is devoted to required equipment, methods and procedures in rehearsals, music to be memorized, ranking systems, band officers and their duties, the art of practice, care of instruments, and many other important administrative functions. Part II is devoted to the rudiments of marching. Of special interest is the section devoted to training the band color guard.

The most complete book of its kind ever published, this is highly recommended as a text book for every college and university in America. Every band director should have this handbook on his desk.

For further information write to Roy H. Milligan, 1113 East 31st Street, Winston-Salem, North Carolina. Price . . . 75c plus 10c postage.



Holton Co. Presents New-Type Plastic Mouthpieces

Frank Holton and Company, Elkhorn, Wisconsin, is now producing a full line of plastic mouthpieces for cornet, trumpet, trombone, baritone, French horn, and bass. They are different than ordinary plastic mouthpieces in that they are machined from a solid rod, as in their brass mouthpieces.

The semi-transparency of the mouthpieces is an aid to instructors in teaching proper lip formation and placement. They are being supplied in the numbers that have been popular sellers in the brass models, plus a newcomer for French horn, used by Mr. Rosevear, famous French horn instructor from Toronto, Canada.

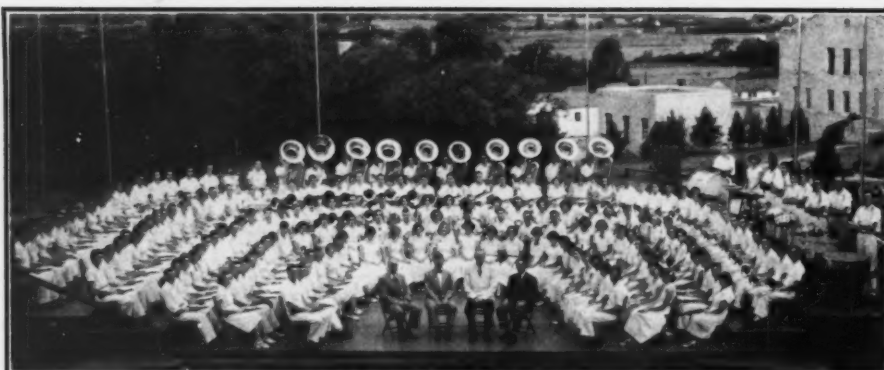
For further information, visit your music dealer, write direct to the Holton factory, or stop at their booth at the MENC convention in Philadelphia.



New Kay String Bass Designed for School Use

Shown here is the new Kay string bass which has been especially designed and aligned for school use. Known as the Artist Model, it will retail for \$330.00.

For further information, visit your music dealer, write direct to the Kay Musical Instrument Company, 1640 Walnut Street, Chicago 12, Illinois, or stop by the Kay booth at the MENC convention in Philadelphia.



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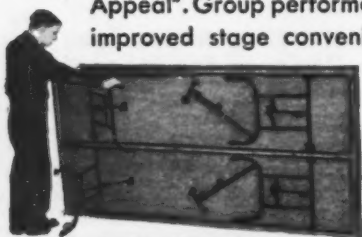
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The Editor >>>



A "University of Knowledge"

General

A well-known Music Educator dropped into the office recently. During the friendly conversation that took place he made the remark, "The School Musician is a regular university of musical knowledge." This tempted the editor to write a factual editorial on this very subject.

Let's examine a few facts. Webster states that "university" is "an institution organized for teaching and study in the higher branches of learning." He states further that it includes "a number of persons associated into one body." The School Musician magazine and its staff of outstanding clinical and feature writers fit these two definitions in every sense of the word.

Webster states that "knowledge" is "that which is gained and preserved by knowing, instruction, enlightenment, learning." Again, The School Musician meets every requirement of the definition.

Feature Articles

The best way to point out that The School Musician feature writers continually contribute to the "University of Knowledge" is to examine a few of the types of articles that are published, and by whom they are written. Notice how the subjects cover the complete range of school music, which includes Instrumental, Vocal, and Administrative.

In September, Floyd Graham, Chairman of the MENC Southwest Division String Committee, wrote a challenging article, "Mr. Band Director—You Can Teach Strings." Do you remember Sister Mary Yvonne's article in October, "The Story Behind the Scenes," when she described the successful Keyboard Experience project at the Little Flower School in Chicago? In November, Howard Kilbert, of Elkhart, Indiana, pointed the way to parent cooperation in his "Practice Makes Perfect." Harriet Nordholm of Michigan State inspired elementary school music teachers everywhere with her "Music Activities in the Elementary Schools" in the December issue. In January, Hazel Peterson of Bradley University wrote on the challenging subject, "Why Should My Child Study Voice?" Dr. Alexander Capurso of Syracuse University proves that "Skills and Knowledge are Not Enough" in his February feature article. Look at the feature articles in this issue! Notice the writers. They are all recognized authorities on their subjects.

Space does not permit mentioning all of the writers who have contributed articles to the "University of Knowledge," but each was highly qualified to write on his chosen subject.

Clinicals

The clinical writers are the pride and joy of the "University of Knowledge." Each person has been care-

fully chosen. The clinical writers were selected because of their long and varied experience with the subject they discuss each month. Let's take Rex Elton Fair who writes "Let Me Answer Your Flute Questions." He has written this inspiring column for over fifteen years without missing a single issue. B. H. Walker makes the most scientific approach to Brass problems of any man in the country in his "I Teach the Solo Brass" column. Jones on Percussion, LaMariana on Strings, Gould on Composing and Arranging, Kaplan on Clarinet, Freeland on Audio—Visual Aids, Martino on Bands, and Organ on Double Reeds, are all experts in technical problems, and possess a world of knowledge backed up by years of practical experience on their subjects. Nowhere else in the world may one receive such guidance each month as in the pages of again, the "University of Knowledge."

News and Miscellaneous Section

National and world music news ranging from elementary band programs to university clinics are published each month. A new teenagers section now appears each month, that gives these young people a chance to voice their opinions and to write their own material, including news releases, quizzes, and essays.

Pictures? From cover to cover.

Source of Supply

The advertisers in The School Musician represent the finest manufacturers and publishers, who supply musical instruments, equipment accessories, uniform, and publications. Always willing to cooperate to the fullest, whether it be with student, director, or parent, no letter of inquiry is considered too insignificant for attention by these ever-progressive firms. The publisher of The School Musician is continually grateful to those people who answer the advertisements in the magazine, for it is the advertiser who makes the "University of Knowledge" possible.

Research and Experimental

The School Musician will grow and expand because of its continually growing list of subscribers, who refer to it as "our music magazine." Considered an open forum, the editor invites continuous suggestions and criticism of the contents and format of the publication. It is said that a university continually delves into the unknown through research and experiment. The School Musician staff, dedicated to the task of championing a balanced music program in every school in America, will never cease in its untiring effort to search for new and scientifically proven facts, so that The School Musician will live up to its reputation as a "University of Knowledge."

Irmit L Mcallister



Playing in a band gives youngsters a creative outlet for their energy, and this often keeps them from getting into trouble. Personality defects are frequently remedied by participation in musical groups.

The Music Teacher's Hidden Role

By JOHN GREGORY

(This wonderful feature article has been reprinted from the September 1951 issue of THE KIWANIS MAGAZINE by special permission of the Editors.)

A university poetry award, election as speaker of the State House of Representatives, a successful career in dentistry and contracts for engineering jobs . . . these are all success stories that would seem to have nothing in common. Yet each of them traces its achievement to the inspiration and influence of a music teacher. They are typical of the widespread influences of modern music instructors on the lives of millions of youngsters.

Far from claiming credit every time an acorn grows into a sturdy oak of outstanding citizenship, America's music teachers have remained

quietly in the background. Their influence is so subtle it often isn't known even to its beneficiaries. That's why there was a very surprised audience recently at a testimonial dinner in Joliet for the new Speaker of the Illinois House of Representatives, Warren Wood. He is one of the youngest men ever to be elected speaker in Illinois.

In making his talk of appreciation, Wood was expected to single out the usual dominant personalities in his life to receive credit for his success. Instead he said:

"Most of what I have accomplished,

I owe to my old high school band director, the late A. R. McAllister. It was his inspiration and example that made me want to amount to something and to devote myself to public service."

This credit bestowed on a music director may have astonished diners that night, but it was no surprise to those who knew the beneficial influence wielded by A. R. McAllister over thousands of youngsters. Called "father of the school band movement," the beloved director had been one of the first to use the school music organization as a means of providing a creative outlet for youngsters and a constant inspiration to the school as a whole. Scores of his former students are now helping to mold young lives, as music directors in schools all over the country.

McAllister's idea of enlivening interest in school and giving children a sense of accomplishment has since proved its worth in reducing the number of students who yawn or frown their way through a couple of years of study, shrug off the importance of a diploma and leave school.

The need for this sense of accomplishment is great at all age levels. A tiny girl in a Milwaukee kindergarten was so shy that she stammered whenever she tried to speak. The teacher, wisely figuring that ego would improve enunciation, started the little girl singing. Little Peggy found she didn't stammer when she sang. And the teacher made her the star of the group's performances. This top billing had the desired effect . . . the stammer gave way to confidence, she learned to speak well too, and the child became one of the most popular girls in the class.

Music teachers realize that this taste of success is necessary to all students. They may have a difficult time with studies or have difficulty making friends. Then the relatively minor achievement of making music gives them a feeling of accomplishment that carries over into all their school work and their social activity.

Proof? A survey of elementary schools revealed that ninety per cent of all honor students play a musical instrument of some kind. For instance . . .

"Winner of the University Poetry Award!"

As a young girl accepted this honor, she smiled gratefully at her music teacher. For she had been entirely unable to write either prose or poetry for her assignments at Butler University until her music teacher, in whom she confided, taught her to apply the rhythm of music to written words. An odd triumph for this teacher—Produc-

ing an outstanding student in another subject.

While it may be surprising to the layman that music has such an influence in many facets of children's lives, teachers have long known that their coaching can be a remarkable help in classroom work. This works in reverse, too.

"I'd like to play the French horn, sir." There was fierce determination in the voice.

The music supervisor's heart fell when he heard the student, a boy who had been given up by other teachers as a hopeless monotone. But Paul R. Page of the University of Mississippi investigated the boy's other interests and found he was a whiz at mathematics. In as bizarre a method of music teaching as ever occurred to a teacher, he let the boy mathematically work on notation and the relation of notes to sound. The unorthodox system paid off when the determined pupil rose to first French horn player in the university band.

In a midwestern high school, Principal Harvey watched an overly tall young freshman shuffle into his office. The boy was awkward and ill at ease. He swallowed with difficulty.

"I'm—I'm going to quit school."

"Now wait a minute, son," urged the principal. "Sit down and tell me what it's all about."

The boy sat on the edge of a chair, and after a few false starts the words rushed out. He felt that everyone was making fun of his height . . . the boys called him "skyscraper" and the girls giggled.

"I'm too big to be going to school," he ended earnestly. "I can go to work like the big guys."

Thinking fast, Harvey said:

"I have an idea. You come to school tomorrow at least and we'll see how it works out."

A hasty conference with the music teacher, and the scene was set. The tall lad was whisked into a music class and introduced to a tuba (a nice big instrument!) and before he knew it, he was concentrating more on music than on the fact that he hulked over all the other members of the class. He eventually became a proud member of the school band and took delight in his white and maroon uniform. On trips to other towns for sports events he was part of "the gang," and the subject of his size disappeared.

Marjorie M. Keller of the Dallas, Texas Independent School District says that teachers there are on the lookout for the shy, the nervous, the withdrawn or too aggressive child. Music releases tensions and is a wholesome outlet for energy . . . it



instills confidence, the vitamin essential to education.

Sometimes the situation has overtones of tragedy. A Cleveland girl worried her teachers by daily becoming more sensitive and morose. Her music teacher found that the attractive girl had terrible scars on her body, the result of a scalding, and began to draw her out of her shell by starting her in the school orchestra. The youngster became an important member of the organization and had little time left for self-pity.

Sometimes there's a touch of comedy in the development of a new musician. A few years ago, a boy in a midwestern high school, who tests showed was tone deaf, wanted desperately to play in the band. The director, sensing his determination and need for music, suggested he try the trombone. Today he plays in one of the top dance orchestras.

Sometimes the men and women

(Turn to page 42)

The music teacher
is a practicing psychiatrist
who uses melody
to banish hypertension
and neuroses

The ability to play a musical instrument wins for youngsters social prestige and attention. These factors help develop positive personality that makes for adult success.



The COACH Said — "PLAY--BAND"

By *Wayne Panter*

Sports Writer — LINCOLN STAR — Lincoln, Nebraska

IT WAS A TYPICAL CROWD that had edged its way into the auditorium that January night in 1949 to witness the basketball game between College View High School of Lincoln, Nebraska, and a neighboring rival. The cagers went through their warm-ups as the crowd gathered, then left the floor as game time neared.

A few minutes later the team reappeared. As the players ran onto the floor a slender man gestured with his baton to a small group of musicians seated in the balcony and the opening bars of the school song swelled forth, momentarily obliterating the cheers which had greeted the team's appearance.

The word "momentarily" is used advisedly. For an instant later the brassiest notes of the band were hard put to identify themselves in the vast, spontaneous cheer which swelled from the throats of the gathering of students and parents.

It was a cheer which would have done justice to the most startling upset ever engineered by a College View basketball team, the most spectacular run or pass play ever achieved by a College View football player. And as it died away and the notes of the band reassorted themselves all eyes in the auditorium turned toward the small group of musicians in the balcony and smiles wreathed every face.

For the band's unheralded debut was the culmination of years of dreams, months of planning and weeks of unstinting effort on the part of students, parents and school officials who were determined that College View High School should have a band. In that moment the long-cherished hopes of the people of College View were realized.

Prior to the school year of 1948-49, suburban College View, smallest of the city's public schools, had never had a band. A band would have been nice—everyone was agreed on that—but until that time it had seemed that there were insufficient students interested to warrant the placing of a band instructor in the relatively tiny school.

But the efforts of a group of parents, teachers and students—a small group at first, but one which snowballed to include virtually everyone who had a stake in the school—got a campaign under way which was eventually to place the little school on a musical par with its bigger brothers in the Lincoln system.

To have a band you have to have instruments. The group made the acquisition of those instruments its primary objective. The first instruments were purchased with money earned by gleaning the outlying cornfields of the community.

Members moved through fields already harvested, salvaging the ears which had escaped the quest of mechanical cornpickers. A thorough canvass of neighborhood cornfields netted 225 bushels of corn, which was sold for \$175.

Convinced of the group's sincerity, the school board assigned a band instructor to the school at the start of the 1948-49 school year.

George Anderson, the young man assigned, brought with him a determination to produce a band that matched the determination of those persons who had been responsible for



"All right fellows, you scored a good first half with the football, now get in there and score a good halftime show with your instrument," said Mr. George Anderson, Director of the College View High School Band at Lincoln, Nebraska. In the picture are (left to right, kneeling) Mr. Anderson, Dee Ehrlich, Dickie Mills. Standing are Clinton Webb, Roger Humann, Gene Hazen, and Bill Hatcher. All are principal instrumentalists and footballists.

his being there.

And it took determination. Pioneering in a development of that kind isn't the easiest thing, Anderson will tell you. In a small school, teachers are forced to vie for students' talents.



THE COACH
Mr. Tom Gillaspie
said "PLAY-BAND"

There are the choir and the drama club and athletics—all bidding for students' time and support.

When Anderson came to College View he had a small band, the credit for which rightly belonged to that



THE BAND DIRECTOR
George W. Anderson
said "PLAY-BALL"

group which had wrested the frosty ears of corn from already-picked-over fields the year before.

But to Anderson himself—in large measure—goes the credit for College View's present band, a uniformed, 48-piece marching aggregation and a bevy of smartly-clad drum majorettes.

Under the young instructor's direc-

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Let's TEACH Our ADMINISTRATORS The Value of Music

By *GIL BLANKS*

Blissfield, Michigan

It is quite apparent in many schools today that music, both instrumental and vocal, still does not have the rightful place in the curriculum that it should. Are we educating the administration to the awareness of the educational value of music? Perhaps many of the music teachers have thought too much of the contests and festivals and not enough of the real aims of music as a necessity in our lives. Why should music have to be known as something extra-curricular in our plan of educating our children? It's as much a part of our every day life as any other subject. In fact it is closer to us now than at any other time. If you would take music out of radio and television there would be little left. Music as a featured part, or as incidental background, has 80% of the time on radio and television. Without music for our armed forces in far off lands they would even become more despondent than they are. Why, then, is music such a minor part of many schools' curriculum?

When a superintendent hires a music teacher that person should be expected to teach music primarily, and other subjects secondary. The other day I was talking to a man who teaches in a Class C school not too far from me. I asked this person how his band was doing and what sort of a program he had working in his school. Much to my surprise, this man is teaching Physics, 8th Grade Science, 8th Grade History, Geometry, Advanced Math, Supervising vocal music, and Band. In other words this man is teaching band on the side. This person majored in Music, but is really minoring in teaching music at the present time. Some people would say why doesn't he get out of this place? I say that is not the answer to the problem at all. Another person would have to come into the same situation. The answer is for the

people in our profession to get out and fight for our rights and educate the administration and public to the fact that our program is worthy of more consideration. We must have the



Gil Blanks

philosophy that if a thing is worth doing at all it is worth doing right. Let's not half do the job of teaching band or some administrators will see to it that you will only get half consideration.

I believe that we as teachers of music should strive this year to educate our administrators and other administrators in the value of music educationally. We owe it to ourselves, the student, and the public. In our clinics let's invite our educators in and show them what can be done in schools working under programs aimed to treat music as a real subject and not as a plaything. Let's make it a point to talk less about contests and more about educating our students for a better way of life and a finer appreciation of culture.



Professor Gilbert R. Waller
Chairman, National String Committee
Music Educators National Conference

Stringed Instrument Practice

By *Gilbert R. Waller*
Music Extension Department, School of Music
University of Illinois, Urbana, Illinois

In practicing to learn to play a stringed instrument we soon find that our progress depends upon how well we school or bring into control the muscles needed for playing. This may require much time and effort or it may be done with less depending upon how we go about it. The "trick" is in putting the time available to its best use.

The first thing to bear in mind is that there must be a clear under-

standing of what to practice, how to do it, and why it should be done. Each exercise should have a particular purpose or it should have no place in the practice plan.

For the beginning pupil, practice should center around basic tone production and control elements. The first of these is bow control because this is the medium of tone production. Since playing in the middle of the bow involves only elbow and

wrist action (shoulder and wrist for bass) with the principle of the lever operating in the right hand, it is usually advisable to start here. However, the stroke should be extended very soon to the tip and frog, with the student realizing that the procedures for controlling the bow at the frog and tip are entirely different. Basically, the bow is carried by a fulcrum formed by the arched thumb and second finger, over which the first finger (when at the tip) and the fourth finger (when at the frog) operate as levers. Also it should be known quite early that the "trade-off" of the use of these levers (transfers of hand balance from the fourth finger at the frog to arm weight through the first finger at the tip) comes at about eight or ten inches from the frog.

The lateral action of the wrist with the compensating adjustment of the fingers at the frog and the low outward swing of the wrist at the tip must also be a part of this whole bow stroke understanding. Henceforth each day's practice should include some drill at the frog, the tip and the whole bow, with particular emphasis on the differences in the action of the wrist at the frog and tip and the finger manipulation at the frog. This covers the basic elements of good bowing and each phase of it should have regular daily practice.

On the left side, work from the shoulder outward, keeping all muscles of the shoulder and arm quite relaxed with the possible exception of those needed to maintain the arm with the small weight of the neck of the instrument out before the body. The student should not think of the arm as supporting something heavy but rather that it has been swung outward to the front, after which the light end of the violin (scroll and neck) has been placed on the second phalanx of the relaxed thumb. For the cello and the bass, only the muscles needed for supporting the arm need be used.

Let us remember that the instruments are played by the body, arms and hands and that tension in neck, shoulder or arm muscles can seriously retard progress and if permitted to "jell" may ultimately block the natural freedom necessary to brilliant and fluent playing. The idea is to channel all practice (arm and hand movement) through relaxed shoulders and arms. This is very important if we are to use our time most efficiently.

Now let us proceed to the development of the left hand. Again, there should be an early understanding of basic pedagogy. With all stringed instruments the hand should rotate somewhat around the neck to bring the finger tips nearer the string to

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The Band Stand

A Section Devoted Exclusively to The
College Band Directors National Association

By Arthur L. Williams

Spotlight of CBDNA on Franklin & Marshall College

Rounding out the series of Divisional meeting of the College Band Directors National Association will be the important meeting of the EASTERN DIVISION which will be held at Lancaster, Pennsylvania on Friday, March 21, 1952, with Franklin & Marshall College serving as host. Registration will begin at 9:30 a.m. with John H. Peifer, Jr., Director of the Franklin & Marshall College Band, in charge. Andrew McMullan, Director of Bands, University of Connecticut, Storrs, Conn., is Eastern Division Chairman. He reports the following PROGRAM HIGHLIGHTS:

- 1) Clinic on Marching Bands, conducted by Jack Lee of the University of Michigan.
- 2) Report on questionnaire studying status of academic credit for band in the colleges of the Eastern Division, presented by J. Robert King, University of Delaware, and John H. Peifer, Jr.
- 3) Address on the ROTC Band by Major Frederick Harris of the Massachusetts Institute of Technology, in which government regulations and materials available from government will be discussed.
- 4) Report on the work of the Committee for the Promoting of New

Band Works by William Schempf, Lehigh University, Bethlehem, Pa.

5) Music by the University of Delaware Brass Choir, J. Robert King, Director.

6) Concert by the Franklin & Marshall College Concert Band, directed by John H. Peifer, Jr.

Andy McMullan writes: "The Eastern Division would like to invite everyone from all CBDNA divisions to attend its meetings. This is made possible for many since it will entail only a stop-over on their way to Philadelphia for the Music Educators National Conference meetings, March 21-26. Lancaster is only 60 miles away and is on one of the main travel routes to Philadelphia."

In addition to Chairman McMullan, the officers of the Eastern Division of CBDNA are:

Vice-Chairman: J. Robert King, University of Delaware, Newark, Del.
Secretary-Treasurer: Ward Moore, Montclair State Teachers College, Montclair, N. J.

The STATE CHAIRMEN are:
CONNECTICUT: Keith Wilson, Yale University, New Haven, Conn.

DELAWARE, MARYLAND & DISTRICT OF COLUMBIA: J. Robert King, University of Delaware, Newark, Del.

MASSACHUSETTS: Joseph Contino, University of Massachusetts, Am-

herst, Mass.

NEW JERSEY: Albert J. Rabasca, Upsala College, East Orange, N. J.

NEW YORK: William A. Campbell, Cornell University, Ithaca, New York.

PENNSYLVANIA: William A. Schaffer, Carnegie Institute of Technology, Pittsburgh, Pa.

RHODE ISLAND: Frank VanBuren, Rhode Island State College, Kingston, R. I.



Andrew McMullan
Eastern Division Chairman
Director of Bands
University of Connecticut
Storrs, Connecticut



Here are the directors who attended the first biennial meeting of the Southwest Division of the College Band Directors National Association, held on the campus of the University of Oklahoma, Norman, Oklahoma, on December 17 and 18, 1951. Bottom row (left to right) Joseph S. P. Lee, Floren Thompson, Jr., E. J. Marty, James Kerr, R. Bernard Fitzgerald, Leonard H. Haug, Hugh E. McMillen, Jean Hedlund, A. A. Rockwell, Oakley Pittman, Max A. Mitchell. Middle Row (left to right) Jesse Day, Delbert Johnson, Willis Olson, Sigmund Leiker, Jr., W. S. Nichols E. E. Mason, Lynn Bartlow, Rodney Polson, Robert Dahner, James Eeeds, B. D. Ford, and Maurice McAdow. Top Row (left to right) Oscar Stover, H. G. Palmer, Morton Crockett, Jr., Ray Keltton, George Kernek, Charles F. Jones, Hiram Henry, James Jacobsen, Milburn Carey, Lewis Moffatt, Gerald Hemphill, Richard Brightwell, Stanley Fry.

Andy was born in Decatur, Mississippi, where he attended high school before going to Louisiana State University, Baton Rouge, La., where he earned his Mus. B. degree. A Master of Music degree with French Horn major was granted by the Eastman School of Music, Rochester, N. Y. In the five years he has spent at the University of Connecticut, the Band has grown from a small pep band formed for football season only, to a full-fledged organization of four bands. 1. Marching Band, 2. ROTC Band, 3. Varsity Band (2nd Concert group) and 4. Concert Band. The concert Band plays two formal concerts and three "pops" programs on the campus. Each Spring the Concert Band tours around New England for a week. Keep up the good work, Andy!

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Modern methods of teaching children in classes make music more fun for the children and enable all to get the benefits of music. Dr. Raymond Burrows (left) of Columbia University, past chairman of the Class Piano Committee of the Music Educators National Conference, is a leading authority on the new class method of piano instruction for children and adults. Here he directs a group of Chicago fourth graders at practice keyboards.

An Elementary Music Workshop Through —

CLASS PIANO

By *Marjorie J. Sellers*

Elementary School Teacher
Phoenix, Arizona

ONE OF THE CONTRIBUTIONS of American educators to the world's wisdom is the psychological principle that a pleasant feeling tone is a condition favorable to learning. Lilla Belle Pitts stated this concept emphatically when she said 'that children—and people—need to play, sing, dance and listen to music in company with others, because it is delightful. And things that delight are the things which tend to order and harmonize our lives.'

The class piano teacher in elementary schools is in the rare situation of possessing several basic factors for providing an atmosphere favorable to musical growth. First, there are *children*, who are normally gregarious, active, and responsive to new stimuli. Second, there is *music*, the medium of expression that universally rouses pleasurable sensations. In Marion Flag's words this agreeable feeling is the result of 'stepped-up breathing, heart-beat and other visceral effects.' Third, there is at least one *piano*, that ideal instrument on which the

beginner can learn to play not only melody but satisfactory, rhythmic harmony. Fourth, there are countless resources available for enriching this situation, e. g. singing, folk-dancing and other rhythmic activity, primitive instruments such as auto-harp and tuned bells, toy instruments, such as the electric toy organ, audio-visual aids, such as record player for broadening horizons, and tape-recorder for objective listening to the pupils' own music.

This fourth factor sub-divides itself into infinity, because it is bounded only by the teacher's musicianship, resourcefulness and flexibility. The piano class that meets *once* without achieving a satisfactory musical experience for each child is a sad commentary on the shortcomings of a teacher who has let a golden opportunity go to waste.

If we accept the distinguished music educator's dictum that things that delight are the things that tend to order and harmonize our lives, we find that the focus of our attention is pri-

marily on the child. Perhaps David enters the class with no noticeable ability to hear accurately, sing tunelessly, perceive rhythmic pulse or manipulate his ten fingers. But to the teacher he is a human being with a vague yearning for musical expression. He is not to be cast out to join "the lost group," the fifty-six percent, who according to Professor Thorndike of Columbia University, drop piano lessons inside of the first three months of instruction. The class piano teacher can find ways for him to participate in musical activities within the limits of his abilities.

Billy may enter the class with moderate talents, moderate musical background, moderate dexterity. He needs encouragement and fulfillment of his moderate potentialities. Perhaps Rose has unusual gifts and an advanced degree of musical experience. She helps to enrich the class experience. But she requires genuine musical fare to challenge her interest. If a teacher handles two hundred boys and girls weekly

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Choral Section



Address all Correspondence to The School Musician, Choral Editor

To The First Year CHORAL TEACHER

By *Charles M. Dennis*

Supervisor of Music
San Francisco, California



Charles M. Dennis
Past President
Music Educators National Conference

My Dear Young Colleague:

You now have about one term's teaching experience to your credit, and I'll warrant you have learned some of the "facts of life," pedagogically speaking, by this time. You have probably wondered a score of times, "Why didn't someone tell me?" Don't blame your college; you must learn a lot the hard way. Don't be too sure you weren't told. Open your music education notebook and see how often you wrote down what seemed pointless at the time but has become very important since. Did you discover how important principals can be? I hope you haven't acquired either of the two extremes. One is so proud of your chorus that he runs you crazy trying to fill the engagements he books. The other is the type who, while your choir is performing and the student audience is so quiet a pin drop can be heard, stands in the

wings looking at his watch and trying to catch your eye. The first breaks your back and the second breaks your heart.

Perhaps by now you may be interested in considering some advice which could make your footing a little firmer. If you are just booming along and know all the answers, don't bother to read further; just accept my congratulations. You may be dissatisfied with the accomplishment of your group; the results achieved were not commensurate with the energy and time expended. If so, why not analyze your rehearsal techniques? Did you know the music perfectly yourself? Did you have a plan to reach a specific objective each day? Did you take into consideration the inexperience and immaturity of your choristers? Let me state a few principles picked up from fine directors or discovered for myself, which are worth your con-

sideration.

1. Be sure the choral period contains variety. Begin and end with rousing or moving numbers familiar to your singers. In between, work on music of contrasting moods, degrees of volume, and stages of mastery. Monotony is a sure deterrent to choral development.

2. Allow new numbers to assume firm outlines before attempting to add detail or shading. Realize how complicated reading a musical score at a set tempo is and simplify it in every possible way. Expect and be adjusted to numerous errors of all types in the earlier stages of preparation. As familiarity develops, keep refining and polishing until you feel the composer's intentions are understood and projected—by the pupils as well as yourself.

3. About eighty per cent of the average composition within the performing ability of your group is mastered without intensive effort. The challenging twenty per cent may well require eighty per cent of your time and energy. This frequently represents the climactic and thrilling moments, which must be sung with assurance and fervor. Achieve such mastery as easily as possible: take rapid parts at a slow tempo first; rehearse high passages an octave lower until the intervals are sure; recite troublesome rhythmic patterns until the text and rhythms mesh properly. Work at the core of the problem without backing up a few measures (or



Typical of the wonderful choirs in the San Francisco school system is the Mission High School A Cappella Choir, which is under the direction of Miss Isabelle Becker. (Photo by Larry Pellinacci, Publications Student Photographer, Mission High School.)

phrases!) for a running start. When the difficult spot has yielded to treatment, then relate it to what precedes and follows it.

4. Be sensitive to the mood of the group; be willing to drop a problem and come back to it later. If a number continues to baffle the group, pull it out of the repertoire and confess to yourself that your judgment was at fault. Sometimes it is wise to make the confession a public one. Don't ever allow yourself to become angry or impatient in such instances. Humor is a wonderful lubricant, and a competent director who can laugh at himself and his errors commands the affection and respect of adolescents almost invariably.

5. Remember that, from the musical standpoint, your main objective is to widen your students' acquaintance with fine choral music and guide them in giving each composition a performance of integrity, expressiveness, and vocal beauty. Time is of the essence and should not be

wasted in excessive teacher-talk or routine vocalizes. Make your instructions precise and meaningful. Take time out occasionally (when voices seem to tire) to discuss the music: its construction, style, interesting relationship between parts; facts about the composer and author. Otherwise curb your tongue; choral teachers talk too much. Most young singers know very little about posture and diaphragmatic support. If you can establish good habits here and make it clear that good diction is frequently a compromise between freedom of tone emission and precision in enunciation, you can depend on their singing experiences to provide all they need vocally. Exercises to develop range, power, and flexibility can easily wait. These experiences may well include humming and open vowel singing while learning the songs. Take a tip about humming: if one can flip one's lower lip with a finger and it doesn't sound "mum,mum,mum," the humming is not in the mask and cannot add vibrancy to the voice.

6. Try to make the performance a personal expression of each individual; without this we may get an exhibition of fine vocalism but not singing. Prescribing a bright tone here, a dark one there, results in an insincere rendition. Stressing the importance of the text and its emotional content, and insisting upon singing as an expression of feeling will eventually (and creatively) result in the right color and intensity for each phrase. You realize, of course, that this implies texts worth that much attention. We hear a lot about the value of music as an emotional release. Get this—no emotion was ever released that did not already exist in considerable degree. Following the director's (I almost wrote "dictator's") demands may, evidence nothing but docility and imitative ability. It is not too difficult to distinguish between the real singers and the robots in a choral performance.

7. Always stress the three fundamentals of good choral singing: attack courageously, sustain faithfully, enunciate distinctly.

The editor abhors long articles, but I must urge that you think of your ensemble as something more than a musical organization. You have a responsibility to prepare them for adult living, and you will have failed if you can show only a crack choir for your efforts. Make sure that through their choral work they have learned something about democratic living; have achieved respect for each other as well as for you; have discovered that the dignity of a task increases

satisfaction in doing it; think of their performances as a service to their auditors rather than an exhibition of their skill; become aware of the great potential of music in healthy activity, individual happiness, and self-realization, and feel a desire to continue choral activity after they graduate. If they sing superbly, music by composers and poets of all faiths, races, and nationalities, and have not achieved an intercultural outlook in the process, a golden opportunity has been lost.

Finally, please read the poem, "Ecce Vidimus" by Constance Carrier in the April, 1947 issue of the Music Educators Journal or the October 1946 issue of the Atlantic Monthly, and note your reaction. If you are not emotionally moved when you finish, you may well question whether you should continue to work with adolescent school choral groups. They deserve a director of sensitivity and spiritual warmth more than a choral technician, a loving friend more than an efficient taskmaster. *Please don't let them down.*

SM Editor's Note:

About The Author

Mr. Dennis has had a long career as a choral director. His early choral experience was with Welsh Elstedd-fod choruses in Pennsylvania. He was baritone soloist with the Northwestern University A Cappella Choir under Peter C. Lutkin 1913-1916. He organized and directed the first college A Cappella Choir on the West Coast at College of Pacific from 1916 to 1934, when he became Director of Music of the San Francisco Public Schools. At the Cleveland MENC meeting in 1932 Mr. Dennis directed the National High School Chorus. Other festival-conducting was done in California and Utah. He has served the Music Educators National Conference as chairman of the Editorial Board of the Journal, 1944-48, and conference president, 1948-50.

COVER PICTURE

These happy smiling students are from the cast of the operetta "Gypsy Troubadour" which was presented by the Forest High School, Forest, Indiana.

The total enrollment of this fine school, grades 1 to 12 inclusive is but 307. Miss Berneice Lineback directed the operetta which played to a capacity house.

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Judy Lee

The TEENAGERS Section

By JUDY LEE

TEN TOP MARCHES

ARE THESE THE TEN MOST POPULAR MARCHES BEING PLAYED BY HIGH SCHOOL BANDS FROM COAST TO COAST EACH MONTH? SEND IN YOUR VOTES

Received a swell suggestion from L. P. of Toledo, Ohio. He thought it would be fun to start a "10 Top Band Marches of the Month" column. It's a great idea.

I have listed ten marches below. If I were selecting their order of popularity, I would list them as follows:

1. *Stars and Stripes*
Forever Sousa
2. *Sempre Fidelis* Sousa
3. *His Honor* Fillmore
4. *Thunderer* Sousa
5. *New Colonial* Hall

6. *Black Jack* Huffer
7. *My Hero* Alford
8. *Rifle Rangers* King
9. *Them Basses* Huffine
10. *Military Escort* Bennett

Now you decide if I have the right order, or if I even have the top ten marches. Write me a post card or letter and give me your choice. I will run this column as long as you keep voting. Write me in care of the magazine—J.L.

And They Can Really Play Too!!



These two teenage flutists and piccoloists of the Lenoir High School Band of Lenoir, North Carolina, would make any director proud to have them in his band. Captain Harper, ABA, their director, certainly is. Peggy Anne Sherrill is playing the flute, and Reba Winkler is on the piccolo. They both double on either instrument. "How about some pictures on your groups?"—Judy Lee.

Band Life Is Fun

An Essay

By Carolyn Thrasher
10th Grade
Mullens, West Virginia

Band life is fun for boys and girls who really like music and comradeship.

Music is the art of making pleasant sounds and so the aim of the band is to make pleasant music by the playing of many different instruments in unison and often in parts.

Band means hard work, individually and working with others too. You have to learn to play your instrument as an individual, then as a partner in harmony with the other instruments. It takes much practice to get the time or rhythm to keep in time. One must be alert and follow closely to keep in time.

With the hours of hard practice come much laughter, for some band member is always ready to pull a joke or turn a discord into some funny antic.

Competition can be the spice of band life and make one work hard to hold his chair, always, hoping for the first chair.

Of course there is fun other than the good times in rehearsals. Playing at home games is fun, for you really feel you are helping the team, and then at away games you really feel essential. There is so much fun on the buses, but it all takes good sportsmanship.

Band life helps you to meet the public and gives you an opportunity to know many boys and girls in other schools.

A member is not just honoring the director by playing in the band but it broadens the member's social and scholastic life for there are extra honor points as well as the fellowship with band mates.

"TEEN-O-QUIZ"

Can you give the English definition of these twelve musical terms? Answers are immediately below but upside down. Score yourself five points for each correct answer. You're tops if you make 50 to 60. 35-45, just so so; 20-30, better study a little harder; 5-15, oh brother!

- 1.—*accel.*
- 2.—*andante con espressione*
- 3.—*espressivo*
- 4.—*moderato quasi marziale*
- 5.—*affettuoso*
- 6.—*andante con moto*
- 7.—*giocoso*
- 8.—*molto*
- 9.—*alla marcia*
- 10.—*andante espressivo*
- 11.—*grazioso*
- 12.—*molto legato*

- 12.—very smooth
 - 11.—gracefully
 - 10.—flowing with expression
 - 9.—marching
 - 8.—very
 - 7.—joyfully, gaily
 - 6.—flowing and with movement
 - 5.—tenderly
 - 4.—moderate speed, in martial manner
 - 3.—expressively
 - 2.—flowing and expressively
 - 1.—getting faster
- ANSWERS

"How about some of you teenagers sending me some musical riddles, quizzes, or brain twisters?"—Judy Lee.

Blue Earth Keeps Plenty Busy With Concerts and Programs

By Ramona Fletcher
Secretary of Band
Blue Earth, Minnesota

Blue Earth, Minnesota upholds one of the traditions of Christmas by presenting a program of Christmas music to the public.

This year the Blue Earth High School music department presented its annual Christmas Concert on December 20. The 65 voice mixed chorus, senior girls' glee club, boys' chorus, girls' nonette, boys' octette, and the junior girls' glee club sang under the direction of Miss Marilyn Davis. The 50 piece symphony orchestra played several selections directed by Mr. How-

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Pat Jones, teenage reporter for the Roosevelt High School, Cedar Rapids, Iowa, has just won the distinction of becoming the Drum Majorette for her band.

Drum Majorette and Twirlers Selected at Cedar Rapids, Iowa

By Pat Jones
Teenage Reporter
Cedar Rapids, Iowa

At the competition held in the Roosevelt high school gymnasium at Cedar Rapids, Iowa, Pat Jones was selected drum majorette of the Roosevelt high school band for the school years 1951-1953.

Selected as twirlers were two seniors, Doris Larson and Jean Vedder; a junior, Nancy Whipple; and two sophomores, Gretchen Neff and Lois Byers. Lois is assistant drum majorette.

The Roosevelt band, under the direction of R. Cedric Anderson, plans one trip a year, and has 60 members.

Each year at Halloween the Moose Lodge gives a Mardi Gras parade. Neighboring cities, communities, the four city high school bands and the drum and bugle corps are asked to participate. The RHS band won the trophy given for the best marching unit.

Each spring Cedar Rapids is host to the "Band Festival" which consists of 50 bands each having a queen. In

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The "Voice of the TEENAGERS"

Jean R. from Chicago, Illinois . . . "I sure wish our chorus directors would let us sing more of the American operetta tunes. Our gang likes to sing some of the numbers from 'Student Prince' and 'The Chocolate Soldier.'"

James K. from Pittsburgh, Pennsylvania . . . "We just want to drop a word of praise to our music teachers here in Pittsburgh. Golly, they work harder than any teachers we know of, and expect little in return. We think they're great!"

Howard T. from Denver, Colorado . . . "Have you ever thought how lucky some of us are to have parents who give us private lessons?"

Karen R. from Portland, Maine . . . "I think the Teenagers Section is a great idea. Will be sure to watch for each new issue."

It's me again gang—come on! We can do much better on this column. Here is your chance to say what you feel and think. I will only use your initials unless you specify that you would like your complete name printed. I must have your copy by the 10th of each month for it to appear in the next issue.

Who Is YOUR TEENAGE REPORTER?

Keep material coming! I need pictures, stories, news releases, quizzes, riddles, drawings—oh, just about anything that you think teenagers would like to read.

Have you appointed or elected the Teenager reporter for your school yet? Please do this soon, for we want to carry news stories on your Music Department. Remember, I only know what I receive.

Any new ideas on the Teenager section?—J.L.

NATIONAL MUSIC WEEK AIDS NOW READY TO DISTRIBUTE



Prominent Miami, Florida, musicians turn out to meet Paul Lavalie, "Band of America" conductor, on his recent visit to that city. Left to right, Officer Barron (Escort); Al G. Wright, Miami High bandmaster; Henry Fillmore; Paul Lavalie; and Cities Service Florida representative, John Turner. Lavalie visited all five bands of Miami's high schools and the University of Miami, in a whirlwind tour.

New MENC Piano Chairman
To Teach at U. of S. Cal.

Fay Templeton Frisch, supervisor of Class Piano in the elementary schools of New Rochelle, New York, will teach in the summer session at the University of Southern California for six weeks starting June 23. This will be Mrs. Frisch's third year at the University. She will direct a workshop and methods course in Class Piano.

National Chairman of the Piano Committee of the Music Educators National Conference, Mrs. Frisch has won wide recognition for her piano teaching methods. She has also taught at the Universities of Hawaii and Montana, and in New York city, Atlantic City, Tacoma, Washington, St. Louis, San Francisco, and Pasadena.

A graduate of Hastings College, Nebraska, Mrs. Frisch recently received an alumni citation for bringing honor to her alma mater.

National Music Week
Booklet Now Ready
For Distribution—Rivers

Word has been received from T. E. Rivers, Secretary, National and Inter-American Music Week Committee, National Recreation Association Executive Offices, 315 Fourth Avenue, New York 10, New York, that the new 1952 Music Week booklet, "Music Week Letters of Suggestions for Local Chairmen and Workers," is now ready for distribution.

The booklet covers such areas as keynote for the 1952 observance, organizations plans, group participation, and suggested activities.

Readers of The SCHOOL MUSICIAN may receive their copies by sending three cents per copy for postage, direct to Mr. Rivers at the above address.

Top Bugle and Drum Corps
Wins 20 Out of 20

This wonderful 52 piece Bugle and Drum Corps which includes the Color Guard and Twirlers is from Winchester, Virginia.

Dorsey C. Hottle, general chairman and manager of the Rouss Drum and Bugle Corps, has announced that the corps has won a prize at every one of the 20 outings in which it participated this year. Three of the most recent were the Mimmers Parade in Hagerstown, Md., on October 30 at which they won third prize of \$50 in the junior division; the Charles Town Sesqui-Centennial Celebration on September 19 at which first prize of \$200 was won, and the Fourth of July parade at Gettysburg, Pa., at which the group won first prize of \$100. Other outings include Homecoming and Firemen's Parades and the meetings of the Cumberland Valley and Northern Virginia Fireman's Associations when they accompanied the Rouss Fire Company.



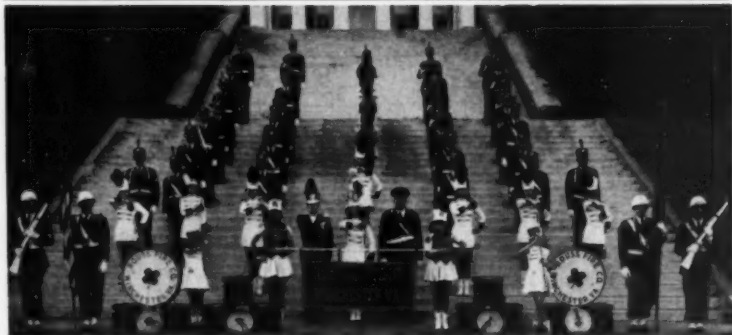
The first WAC graduates of the Army element of the United States Navy School of Music in Washington, D. C., pose with their instruments and diplomas at recent graduation exercises. Standing with Brigadier General C. W. Christenberry, chief of the Army Special Services Division, the WACs are (left to right) Sgt. Mary Lukach of Jacobs Creek, Pennsylvania; Cpl. Marjorie E. Kimmell, 220 Fourth Street, Greensburg, Pennsylvania; and Cpl. Violet Treakle, 3811 West Sixth Street, Duluth, Minnesota. They are members of the 14th Army WAC Band, with headquarters at Fort Lee, Virginia.

Successful Clinic



The Adams County Music Educators Association, with the help of the Music Extension Service of the University of Illinois, staged a violin and trombone clinic at its dinner meeting in Seymour High School in Payson, Illinois, January 15th. University students were used for the violin demonstration, and trombonists from the various schools in Adams county played in the trombone clinic. Photo shows Gilbert Waller, String Department of the School of Music; Professor Brannigan, head of the School of Music; Paul E. Morrison, President of the Adams County Music Educators and retired supervisor of Instrumental Music in the Quincy Public Schools; and Lyman Starr, University of Illinois bands. Photo credit goes to Otto Werner, Director of Unity High School Band, Mendon, Illinois.

Discipline and Hard Work Made Champion Corps



20 out of 20 is the record held by this beautifully uniformed and disciplined Rouss Bugle and Drum Corps from Winchester, Virginia. Numbering 52 pieces, they are a great favorite wherever they perform.

Official MENC Performing Groups Program

These outstanding organizations have been selected to perform at the Music Educators National Conference in Philadelphia.

Friday—March 21, 1952

EVENING

- 8:00 PM—University of Michigan Band—William D. Revelli, Director
8:00 PM—Westminster Choir—John Finlay Williamson, Director—Princeton, New Jersey

Saturday—March 22, 1952

MORNING

- 9:00 AM—Westinghouse Male Chorus—J. D. Witherspoon, Manager—Pittsburgh, Pennsylvania
9:00 AM—Philadelphia Elementary School Program and Demonstration—Louis Wersen, Board of Education, Chairman

AFTERNOON

- 1:30 PM—Elizabeth, New Jersey, Recreation Band—Arthur Brandenburg, Director
1:30 PM—Morehead, Kentucky, College Girls' Sextette—Anna Louise Davenport, Conductor
2:45 PM—University of Illinois Opera Workshop—Wayne Branigan, Chairman
4:00 PM—West Chester, Pennsylvania, State Teachers College Choir—Arthur E. Jones, Conductor
4:00 PM—Cut Bank, Montana, High School Choir—Maurice Skones, Director
4:00 PM—Port Washington, New York, High School Band—George Christopher, Director
4:00 PM—University of Wichita Flute Trio—Walter Duerksen, Director
4:00 PM—Garden City, Kansas, High School Instrumental Trio—Robert Darnes, Director
6:00 PM—Garden City, Kansas, High School Instrumental Trio—Robert Darnes, Director
6:00 PM—String Quartet, Detroit Public Schools—Fowler Smith, Chairman
6:30 PM—University of Delaware Brass Sextette—J. R. King, Director

EVENING

- 8:00 PM—Cut Bank, Montana, High School Choir—Maurice Kones, Director
9:30 PM—Hartford, Connecticut, Senior Inter-High Choir—Elmer M. Hintz, Supervisor of Music

Sunday—March 23, 1952

MORNING

- 8:30 AM—Temple University Choirs, Elaine Brown, Director
9:00 AM—String Quartet, Detroit Public School, Fowler Smith, Chairman
9:00 AM—Peabody Conservatory Madrigal Singers—Ifor Jones, Director—Baltimore, Maryland

AFTERNOON

- 2:00 PM—Southeastern Pennsylvania Orchestra—Powell Middleton, Conductor—Westchester State Teachers College
2:00 PM—Pennsylvania All-State Chorus—Chester A. Stineman, Jr., Director
4:00 PM—United States Army Band—Captain Curry, Commanding Officer, Fort Meyer, Washington, D. C.

EVENING

- 8:00 PM—Oberlin, Ohio, College Orchestra—David Robertson, Director
8:00 PM—Howard University Choir—Dr. Warner Lawson, Director—Washington, D. C.
8:00 PM—University of Wichita Flute Trio—Walter Duerksen, Director

Monday—March 24, 1952

MORNING

- 8:30 AM—Washington and Lee High School Choir—Florence Booker, Director—Arlington, Virginia
10:15 AM—Temple University Choirs—Elaine Brown, Director

AFTERNOON

- 2:00 PM—Virginia All-State String Orchestra—Wendell Sanderson, Director
4:00 PM—Joliet, Illinois, Elementary School Band—Charles Peters, Director
4:00 PM—Lafayette Glee Club—John Raymond, Director—Lafayette College, Easton, Pennsylvania

EVENING

- 8:00 PM—Schools on Parade—Louis Wersen, Chairman—Philadelphia Public School

Tuesday—March 25, 1952

MORNING

- 8:30 AM—Huntington High School

Chorus—M. Frazer, Director—Newport News, Virginia

- 8:30 AM—William A. Russell High School Boys' Chorus—Mrs. Ruby White Brown, Director—East Point, Georgia
10:30 AM—Cincinnati Conservatory Brass Ensemble—Ernest N. Glover, Director

AFTERNOON

- 2:00 PM—Cornell College Choir—Mrs. June McConlogue, Director—Mount Vernon, Iowa
3:30 PM—The Vocalettes . . . and . . . Champaign String Orchestra—Verrolton Shaul, Director—Champaign, Illinois, High School
3:30 PM—All-City Junior High School Chorus—Miss F. Edna Davis—Philadelphia Public Schools
3:30 PM—Davidson College Band—James Pfohl, Director—Davidson, North Carolina
3:30 PM—Haverford, Pennsylvania, Junior High School Orchestra—Ray Yerger, Director

EVENING

- 8:00 PM—United States Air Force Band—Lt. Col. George S. Howard, Director—Bolling Field Air Base, Washington, D.C.
8:00 PM—William Penn High School Band—Elwood M. Sprigle, Director—York, Pennsylvania
8:00 PM—Phoenixville High School Band—Walter S. Sample, Director—Phoenixville, Pennsylvania
8:30 PM—All-City Junior High School Orchestra—George Spangler, Director—Philadelphia Public Schools

Wednesday—March 26, 1952

MORNING

- 9:00 AM—Widener Memorial School Orchestra and Chorus—Martha R. Slyoff, Conductor—Philadelphia
11:00 AM—Westfield Senior High School Choir—Janet Grimler, Director—Westfield, New Jersey
11:00 AM—The Vocalettes . . . and . . . Champaign String Orchestra—Verrolton Shaul, Director—Champaign, Illinois, High School
11:00 AM—Curtis String Quartet—Max Aronoff, Director—New School of Music, Philadelphia

AFTERNOON

- 1:30 PM—Catholic High School Girl's Orchestra—Dr. Jeno Donath, Director—Collegeville, Pennsylvania.

Orchestra Festival Tremendous Success

A 252-piece orchestra, composed of musicians from six Southeast Kansas high schools, pleased the audience at the concert appearance recently in the Field Kindley high school gymnasium, at Coffeyville, Kansas.

They thrilled the spectators and also the six directors of the bands, themselves and their guest conductor, David Blumenthal, conductor of the Springfield, Mo., Civic Symphony orchestra and supervisor of strings in the Springfield public schools.

"It's remarkable. Their enthusiasm for music is wonderful," the symphony leader declared as he concluded directing the high school instrumentalists.

Enthusiastic Director

"The country is a desert as far as music is concerned, but this area is non-arid," said the conductor, whose enthusiasm sprang from his fingertips as he directed the six high school orchestras in a combined concert.

He explained that he was not talking about individual towns, as he termed Southeast Kansas as one of the few places in the country where such a "well-shod," combined orchestra of high school students was possible.

"You have something unusual here," Blumenthal remarked.

Praises Spirit

He praised the democratic spirit of the SEK combined orchestra in its fourth annual appearance. He approved the plan of allowing all orchestra members to participate instead of selecting just the most talented for special appearances.

Comments from students and directors of the six orchestras proved they were as enthusiastic about the outcome of the all-day festival and evening concert as was the guest conductor.

One young boy playing in the combined orchestra stopped Blumenthal to tell him how he enjoyed playing under the Springfield conductor's direction. "You are easier to follow than most directors we've had," he informed the conductor.

Directors Like It

All six of the school orchestra directors agreed that this was one of the best concerts of the series, and that the

SEK orchestra festival surely would be continued.

"They have much better balance."

"It's more accomplished this year."

"Better selection of numbers, too."

"Yes, the numbers are more suitable for this large a group."

The directors thought in this way, everyone, the students and the directors, are having a great experience in music.

Appearing in the combined orchestra were 55 musicians from the Iola high school orchestra under the direction of Dale Creitz; 40 from Independence with director Lloyd Mordy; 40 from Parsons, Richard Kemm, director; 45 from Pittsburg, Gerald Blanchard, director; 35 from Chanute, John Davies, director, and 377 from Coffeyville, Harvey Lewis, director, and host to the large group.

Our Director



"Our Director" is the title given to this Snapshot Contest entry by Sally Anne Grant, of the Jackson, Missouri, High School Band. The picture is of Barydon Lee Mason, the band directors' son, who is the band's mascot. He is 23 months old. Remember. The Snapshot Contest closes May 15.

Accordianist Appears as Instrumentalist with Philadelphia Symphony



Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, congratulates Andy Arcari, Accordionist, after his performance of Virgil Thomson's "Acadian Sketches" with the orchestra.

Until now, several accordionists have appeared as guest soloists with symphony orchestras. Among them Andy Arcari. As of January 11 and 12 the accordion made its debut as an integral part of a major "symphony." Andy Arcari took part as one of the regular instrumentalists in the Philadelphia Orchestra. So unusual was this performance (Virgil Thomson's "Acadian Sketches") that it was applauded in several newspapers, including the Philadelphia Inquirer.

According to Mr. Arcari, no solo part, as such, was written into the selection, the accordion being used principally to increase the variety of effects of the entire orchestra. Mr. Eugene Ormandy, conductor, was so enthused with the idea, he hopes a major symphony work will soon be written to include accordion parts.

During March Mr. Arcari, foremost accordionist of radio, television and stage, will give a series of concerts, according to word received from Mr. Mario Pancotti, vice president of Excelsior Accordions, Inc., of New York. The time and place of these performances will be disclosed as soon as final arrangements are made, Mr. Pancotti added.

250 High School Musicians Join in Festival of Stringed Music



Two hundred and fifty musicians from the Southeast Kansas High School League combined for the festival orchestra rehearsal and concert, under the direction of David Blumenthal, conductor of the Springfield, Missouri, Civic Symphony Orchestra. Towns represented were Chaunte, Coffeyville, Iola, Independence, Parsons, and Pittsburg, Kansas. The festival was held this year at Coffeyville, Kansas.

Irving Berlin Sets Up \$15,000 Fellowship

Bucknell University, Lewisburg, Pennsylvania, has received a \$15,000 endowed scholarship for music students from Irving Berlin, composer and song writer. Named the Francis Gilbert Scholarship Fund in memory of Dr. Berlin's lifelong friend and attorney, the fund will provide an annual full-tuition scholarship or several partial scholarships, with the first award to be made in the fall of 1952.

Stringed Instruments

(Starts on page 12)

be employed. This "cradling" action requires that the thumb contact the neck so as to bring the fingers directly to bear on the strings. With the cello or bass, this will bring the end of the arched thumb, corner nearest the hand (not ball turned flat) into light contact with the neck. With the violin or viola, the thumb will remain quite relaxed while the instrument rests on the second phalanx. Avoid turning the thumb on its side so as to cause the nail to face somewhat in the direction of the pegs. Keep the thumb nail about parallel with the strings.

From this basic posture, observe the following simple rules with all exercises, pieces and orchestra materials, and steady progress can almost be assured.

(1) Train the left thumb to be agile. For violin and viola, it operates opposite the finger tips in a slight to-and-fro manner for hand adjustment within a position and with a longer to-and-fro movement for position shifts. For cello and bass it should adjust freely to remain in the center of the hand (under the second finger), except when vibrating. This is to facilitate hand-balance.

(2) When crossing strings keep down the fingers last used until the first finger to be player on the new string is down and the tone is sounding. This will slow the hand down at first but it builds strength, prepares the way for smoothness and the ultimate development of all left-hand skills including vibrato.

(3) Retain an openness (feeling of elasticity) between the thumb and the hand. This is to prevent grabbing between the thumb and the hand which so seriously hinders left-hand technic.

(4) Cello students should take the expanded or extended left-hand quite seriously and practice it every day. Normally the hand reaches a minor third (i. e., on the D-string, E first finger, F \sharp third finger, and G fourth). By increasing the distance between the first and second fingers and allowing the entire hand, except for the first finger, to adjust downward one-

half step, the hand can be made to reach a major third (i. e., E 1st, F \sharp 2nd, G \sharp 4th). This simple device opens many technical doors and is basic with cello.

(5) Bass students should observe the above technic for all their playing since they must develop the same type of hand for a major 2nd (i. e., on the D string, E 1st finger, F \sharp 2nd, and F \sharp 4th). These things are basic from the start and should be observed for growth at all levels.

After a good initial beginning, the technical and musical "diet" should broaden. Start exploring the finger-board by position work as soon as the two hands show a fair amount of control in their respective tasks. Vibrato exercises should be begun along with, or shortly before positions are introduced. If properly developed, vibrato study will facilitate shifting, build hand and arm strength, stimulate interest and improve intonation by giving the hand more maneuverability.

Scales and arpeggios are practically indispensable for building strength, speed, and smoothness in the left hand and they are also excellent for tone control and for coordinating the right and left hands.

Double stops are hand builders, excellent for intonation, building hand strength, balance and flexibility. They are also fine for the bow arm, especially when played pianissimo because they demand a perfectly straight bow and an even pressure on the two strings.

Special exercises or etudes may cover a lot of territory. Each should be practiced for what it can build. A sluggish shift calls for shifting exercises, slow fingers for trill studies, and the exercises of the moto perpetuo type, a stiff hand for exercises employing the stretch in either direction, (fingers down while doing so), stubborn fingers for exercises requiring independence of finger action and muscle bound shoulders and arms for exercises using both adjacent and extremely long shifts with much string crossing.

Bow arm development should always be kept a little ahead of the left arm. This requires a steady "diet" of varied articulations, always directed toward alleviating a specific weakness or building a general balance in technic in all areas of the bow.

Since the reason for study and practice is to make music, this end should certainly not be neglected. New solos or pieces and some review of old ones, should be included in each day's practice routine. These should be selected for their contribution to building musicianship and their value as reper-

toire and for what they offer toward technical advancement.

This sounds like a lot of material to cover in the small amount of practice time available to most of us. However, it is a balanced diet and generally speaking, it is best to include most of it in each day's routine even if it becomes necessary to do only a little of each. By all means do not make the mistake of working scales one day, double stops the next, solos the next, etc. Practice often (two or three times each day if possible) and with regularity (every day) but stop frequently for two or three minute rest periods to avoid over-fatigue of the muscles.

Growth in all areas of playing is the thing desired, so practice the things you and your teacher feel you need and put your practice time to its best use. In doing so, remember:

(1) Channel all technic through a well-balanced and relaxed body, shoulder and arms;

(2) Keep in mind the reason for each exercise and question yourself as to whether or not you are satisfying this reason.

MENC String Committee Has Busy Program Planned For Philadelphia Mar. 21-26

Briefly, these activities are: 1) Saturday, March 22, morning, at the committee meeting on Music Rooms and Equipment, orchestra uniforms and a discussion on minimum standards on String Instruments for the schools will each be given a little time.

2) On Tuesday, March 25, at 8:30 am there will be a joint meeting of people of String Instrument Interests, National Association of Musical Merchandising Manufacturers, National Association of Music Merchants, and the American Music Conference. At this meeting, the question of uniforms for orchestras, and minimum standards for String Instruments in the schools will receive a very thorough review, with the thought of reaching some definite conclusions for publication immediately after the convention.

In the afternoon of March 25, 3:30, the general topic for the third String meeting will be "Teacher Training." All attending this meeting will be given a bulletin designed for administrators, "Why Strings and Orchestra in the School?" and the slightly revised edition of "Recommendations for the Improvement of Teacher-Training Curriculum in Strings."

The feature item for this meeting will be a lecture-demonstration by James Griggs, Director of Champaign, Illinois, Community Schools Orchestra, who will be assisted by his seventy-five piece orchestra. The topic for this lecture-demonstration will be "Heterogeneous-Group String Instruction, a Basis for School Orchestra Development." In an hour and a half, Mr. Griggs will show that this orchestra has been developed through the group-string-instruction approach up to the point of good orchestral performance, in the short period of three years.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

UNISON TWIRLING ROUTINES

By Arthur Wise
Band Director
Lisbon, Ohio

For a number of years, we have trained our majorettes to twirl in unison. It seems that a number of band directors are just beginning to realize the benefits of unison twirling. Or is unison twirling just starting to receive publicity?

Our majorette twirling program starts on the seventh grade level along with our Beginning Band work. In fact, to be a majorette, a girl must play a band instrument equally as well. Out of some twenty girls that start, only two or three can ever hope to be chosen for the senior group who make the public appearances.

I find in checking over the already established routines, that our senior majorettes know and can perform on a moments notice the following:

1. Marching routine No. 1
2. Marching routine No. 2
3. Marching routine No. 3 (Pony strut)
4. Marching routine No. 4 (Massillon)
5. Marching routine No. 5 (Kent State)
6. Standing Still No. 1
7. Standing Still No. 2
8. Dance routines No. 1 Tea for Two
9. Dance routines No. 2 Harvest Moon
10. Dance routines No. 3 Brass Band
11. Dance routines No. 4 Lassas Trombone
12. Dance routines No. 5 Carry Swing
13. Dance routines No. 6 Syncopated Clock

To be eligible for the Senior majorette group, our girls must know all of these

routines at the tryouts in May of each year.

It was in 1935 that I started majorette twirling classes, teaching one twirl each day for a thirty day period. That same fall saw a group of majorettes front the band. However, unison twirling did not start at that moment. Necessity is the best teacher and after several years of having the head majorette change her mind as to the particular twirl at any time, we decided to establish eight or sixteen counts as needed and thus build a routine to fit any standard march. Being a playing band member helped in knowing about the lengths of introductions or break up strains.

Now all of these thirteen routines seem like an overwhelming task. Rome was not built in a day and neither is a music department. I have been building for twenty-three years in one place. I now supervise the teaching of the majorette work. The teaching of the 7th grade (Beginning) and the 8th grade (Junior) twirling and dance routines are taught entirely by the eleven girls in the Senior Band group. The number of prospects are placed in small classes and each Senior girl is responsible for that group in all respects.

Our football shows change each week, we change our routines as needed. Selecting from our repertoire to create and maintain interest. This makes a smooth running organization.

Now for a word about how to build routines. Let us take the two hand front spin or twirl. The twirl starts in the right hand with the ball to the left, the left hand assists and returns the ball to the original or starting position. It takes two counts of march music to complete this twirl. Of course this is a com-

(Turn to page 30)

Top Judges



These distinguished looking gentlemen were the judges of the National Championship Majorette contest held at St. Paul, Minnesota. (Left to right) John Totilas, Stamford, Connecticut; Ted Otis, Los Angeles, California; and Don Sartell, Janesville, Wisconsin.

National Contest RESULTS

By Don Sartell

Champion majorettes from all areas of the United States gathered in St. Paul on January 27th and 28th to compete for that high and most coveted title, NATIONAL CHAMPION.

Amidst the pomp and splendor of St. Paul's glittering Winter Carnival, two new NATIONAL MAJORETTE CHAMPIONS were crowned.

Alta Burg, 17, of Red Lion, Pa., captured the senior national championship title for majorette 15 years of age and older. Sherry Lou Daley, 12, Milwaukee, Wis., won the junior title for majorettes 14 years of age and younger.

Twirlers from 27 states participated in America's largest title tourney, which is sponsored jointly by the Saintpaulites Inc. and the National Baton Twirling Association. \$1,000.00 in cash was presented to the cash winners.

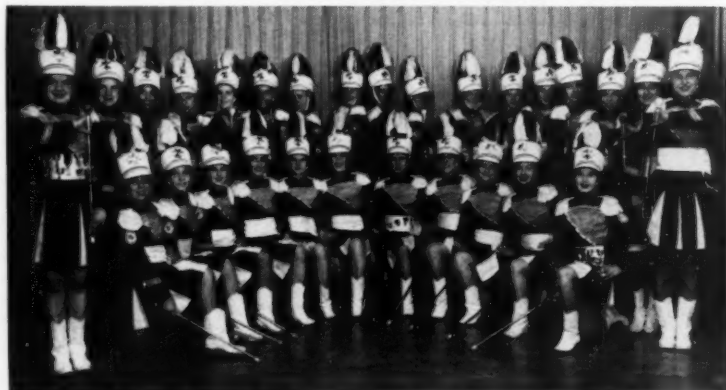
During the past year state wide preliminary contests were held in many states whereby the state champions were awarded expense money to enable them to compete at the national.

Most meticulously judged and carefully tabulated contest in the country, the St. Paul national tourney was directed by Len Seamer of St. Paul. Judges for the event were Ted Otis, Long Beach, California; John T. Totilas, Stamford, Conn. and Don Sartell, Janesville, Wisconsin.

The two day affair consisted of a preliminary run-off contest the first day and a final contest the second day. Only those majorettes placing in the top six places in each age division were eligible

(Turn to page 30)

They REALLY Twirl in Unison



Proud indeed are the members of this outstanding twirling corps from North Chicago, Illinois. They are known as the "Majorenes." Dressed in beautiful blue and white uniforms, the corps is active in all parades held in and around Chicago.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

This month, let's tackle a trick that is somewhat more advanced—THE ELBOW FLIP. Once this movement has been mastered, it can be applied in a number of ways to a twirler's routine with each way appearing to be a different trick.

THE ELBOW FLIP

Hold baton in right hand with arm extended (SEE ILLUSTRATION 1). The twirling motion is the same used in the TWO HAND SPIN. Ball moves up toward

body and back down the outside of your arm. Tip moves toward body until reaching position shown in (ILLUSTRATION 2).

As baton rolls over thumb you lift your elbow to the side—bending forearm into body—allowing baton to roll on top of your right elbow. Note—bring your elbow up with a little "kick" so that baton will flip into air a bit. (See ILLUSTRATION 3.)

THE CATCH

The catch can be made in a number of ways.

As shown in (ILLUSTRATION 4), you can turn your body slightly to your right and make back catch with left hand. This method is usually very effective.

Another way—as baton rolls over elbow, lift your right leg up, knee bent—making catch under right leg with your left hand.

A Super-advanced way of doing it would be to again lift right leg, knee bent, as baton rolls over elbow—then make a back-hand catch with your right hand under your right leg. The baton can then be flipped right back up.

This method should be attempted by only the very advanced twirlers.

BOTH HANDS

This trick can be done at the left side of your body as well as the right. It is a movement that will require a lot of practice.

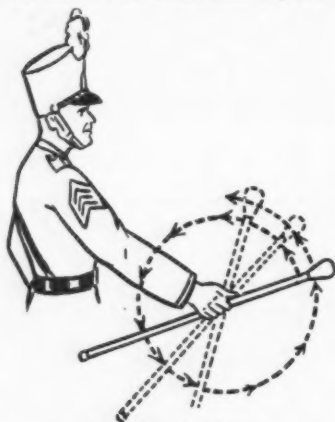


Illustration No. 1



Illustration No. 2

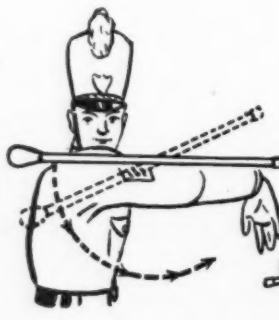


Illustration No. 3

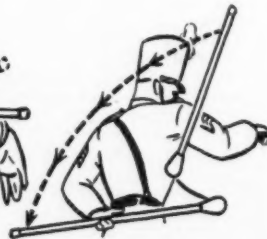


Illustration No. 4

Hollywood On Parade

Bob Roberts, twirled a baton on roller skates down Hollywood Blvd. for the world premier of "Two Tickets to Broadway" last month.

Bob worked with the publicity dept. on the premiere, and in addition to doing the parade himself made provisions to use his own group the Pasadena "Bobettes," the long and short of baton twirling, 6 foot Jo Burdick, and 5 yr. old Suzanne Saunders, and the 90 piece front of the Santa Monica High School Band

headed by Kay Crawford.

The premier one of the biggest Hollywood has seen in a long time was under the direction of Howard Hughes, who had 16 convertibles with movie stars such as Robert Mitchum, Jane Russell, Eddie Bracken, Pat O'Brien etc. Following the L. A. Rams band and twirlers.

Tony Martin, and his wife Cyd Charisse rode the Hollywood Santa Claus Lane Christmas Float with Santa Claus.

Santa Monica "Sergeanettes" Are Parade Feature



Here are Bob Roberts' famous Sergeanettes from the Santa Monica High School, California, leading the cavalcade of stars down Hollywood Boulevard for the premier of RKO Radio's technicolor tune film, "Two Tickets to Broadway."

Questions and Answers

By Don Sartell

(Address all questions for this column to Don Sartell The School Musician, 28 E. Jackson Blvd., Chicago.)

QUESTION—Do twirlers wishing to enter the professional "show" world stand a chance?

ANSWER—Good Question, at the present time—professional baton twirlers are few. Television has put twirling on a par with dancing and singing. The professional show world offers twirlers a real challenge. A good agent can give you more advice in your individual case.

QUESTION—Are all batons balanced a little off center?

ANSWER—No, many twirlers use center balanced batons but the majority still use the baton that is a little off center.

QUESTION—Should a majorette twirl when music isn't being played? Benthen Livingston, North Platte, Neb.

ANSWER—In most cases, twirling without music seems just a little out of place.

QUESTION—In contests—which counts most—speed or smoothness?

ANSWER—Smoothness, most always, is most beneficial to a twirler, whether it be a contest or not.

Baton Twirling Section

Johnstown, Pa. 1952 Site For WORLD CONTEST

By Eddie Sacks

The bid to play host from the "Friendly City" of Johnstown, Pa. was accepted by the committee for the World's Twirling Championship. The World's Championship will be held on Friday, July 18, 1952. The Championship is an open contest having three divisions for both male and female twirlers. In addition there will be a two-baton contest and a set competition. These two features will afford a new outlet for twirlers to demonstrate their skill and twirling ability.

The contest will be an all day affair ending with a mammoth musical spectacle in honor of the newly crowned World's Champions. Many nationally known dignitaries will be on hand to bestow honors upon the winners.

The "Friendly City" of Johnstown is making elaborate preparations in order that it might be able to extend its hospitality to the many deserving twirlers vying for top twirling honors, and as in the words of the Honorable Mayor Rose of Johnstown to the Commander of Amvets Post No. 90:



The Honorable Mayor, Walter E. Rose, presented the key to the city of Johnstown, Pennsylvania, to Hostess Janet Borsuk, Miss Amvet of 1951, for Friday, July 18, the all-important day set for the official World's Baton Twirling Championship.

"It was with a great deal of pleasure that I read that you are holding the World's Baton Championship in Johnstown. I would like to offer my services and add my personal invitation to that of the Post.

The people of Johnstown have been made acutely aware of the precision and thrill of this particular type of exhibition because of our own title-holder some years ago. Because of this I feel that we will, as a city, be a good host and present an enthusiastic audience to the participants. If there is anything I can

do to be of help, do not hesitate to call on me."

There will be complete television and screen coverage for this top twirling event. The Pennsylvania State Championship, open to Pennsylvania residents only, will also be held in Johnstown on Friday, July 18th. Mr. Maynard Veller of Oil City, Pa., Past National Commander of the All-American Drum and Bugle Corps and Band Association, was appointed Chairman of Field Activities and Music Spectacle.

The event is sponsored by the Amvet Post No. 90 and is under the technical direction of the International Baton Twirling Foundation (I.B.T.F.). The adjudicators for this all important contest will be All-American judges.

Announcement of the World's Baton Championship and invitations are being sent to the nations of the world. Complete information and official entry blanks can be obtained by writing to: Mr. Eddie Sacks, General Chairman, P. O. Box 608, Johnstown, Pa.

"Twirlpool"

NEWS AND VIEWS FROM ACROSS THE NATION

MISSOURI—The American Legion of Monett plan to stage a large twirling contest this June. Missouri twirlers wishing further information can contact Homer Lee, Dir. of Bands, Monett, Mo.

WISCONSIN—The NATIONAL BATON TWIRLING JAMBOREE, America's foremost summer twirling camp, will be held July 23rd through 26th in South Milwaukee. Further information on this in next issue.

MINNESOTA—Minnesota twirlers who would like to form a twirling club in their own community can now receive free help by writing Bill Kraskin, Box 987, Richfield, Minn.

INDIANA—Performing with the Butler University band during the half time program of a recent basketball game held in Indianapolis was Ann-Nita Ekstrom, New Carlisle, Ind., 1951 NATIONAL MAJORETTE CHAMP. Ann-Nita is just 11 years of age.

OHIO—Former champion Bob Dawson is now spending his full time teaching baton twirling. Bob is one of the nation's top twirling authorities. His address: 504 Helena, Dayton, Ohio.

KENTUCKY—Parents of twirlers in and around Louisville have formed a boosters club known as the "Mom and Pops Booster Club." Wonder what effect this will have on twirling in that area?

WYOMING—Since last summer, at which time Wyoming held its first official NBTA twirling contest, twirling interest in Wyoming has increased tremendously. Twirlers in and around Wyoming can receive free organizational aids by contacting: Blaine Colbaugh, Dir. of High School Bands, Casper, Wyoming.

CALIFORNIA—The Calif. chapter of the Junior Chamber of Commerce will probably stage a gigantic twirling contest in late fall of 1952. Twirlers wishing further information on this contest may contact Ted Otis, Box 3513, Long Beach, Calif.

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Elizabeth S. Faris
Oglebay Institute, Wheeling, W. Va.

MICHIGAN—A large baton twirling contest will be held this summer by the Music Dept. of Alma College. Michigan twirlers wishing further information may contact Mary Evelyn Thurman, Alma College, Alma, Mich.

CONNECTICUT—John Totilas, NBTA Nat. Vice-Counselor, has announced that a gigantic national teachers assoc. is presently being formed. Persons engaged in teaching baton twirling should contact him for further information: John Totilas, 37 Hillandale Ave., Stamford, Conn.

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If you plan to enter School Twirling Contests, you must perform the series of REQUIRED RUDIMENTS. This book, "An Interpretation of the National High School Competition Requirements," will show you these rudiments in clear cut style.

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By Rex Elton Fair

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corcoran Street, Denver 9, Colorado.



ILLUSTRATION NO. 1

Flute Studies Condensed.

(Continuation of December and January Issues.)

Unless you have read and studied most carefully this same column in the issues of last December and January, as published by The SCHOOL MUSICIAN, you can gain but little from this column. All "Short Cut" fingering and how to apply it to greatest advantage has been shown in the two previous columns.

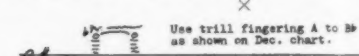
Excerpts taken from Liszt's Hungaria.

Four measures to be played very rapidly are written like this:



Play the high A with the regular fingering like this: 2-14. Use this auxiliary

fingering for the G sharp 234-124.



Use trill fingering A to Bb as shown on Dec. chart.

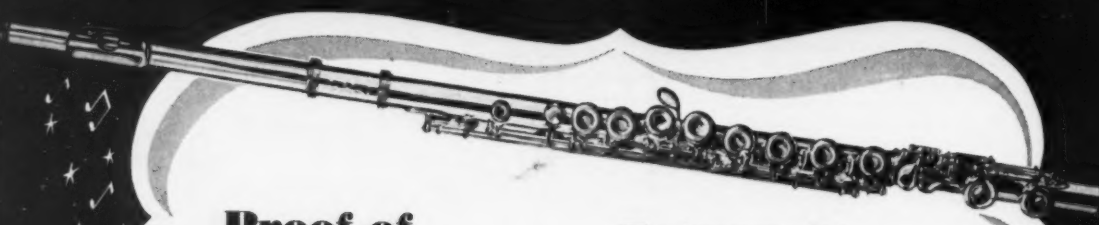
Following passages to be played very rapidly. In order to attain perfect execution of these measures we recommend that you follow this procedure. Measures and studies following are all numbered. When difficulty is encountered in any one measure, then you should practice long and hard on the corresponding study.

When playing any music written as a solo, even in Concerto form, many liberties as to time and rhythm may be taken, but

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this is not true when playing music written for ensemble playing. In such instance certain forms of exact counting of time must be closely adhered to. If this rule were not closely followed it would be impossible to produce a pleasing effect, even in duet form where only two instrumentalists are employed. In view of the fact that this statement must be accepted as a criterion, then you might do well to imagine what the results would be should members of a hundred piece band or orchestra play their own scores without close adherence to time and rhythm. It is a fact that excerpts from the great works of Franz Liszt demand that seven notes be played to each beat. In solo playing one is at liberty to play any such group as he sees fit, just so that the seven are played within the time of any given beat. This is not true in ensemble playing. In order to make it possible that two or more—maybe forty or fifty in a huge ensemble—play them just alike, the rule is: Play three notes on the down beat and four on the up beat. By so doing a perfect ensemble as to "clean cut" production will be the result.

When playing five notes to the beat, play two on the down beat and three on the up beat. In nine notes to the beat it is well to play four notes on the down beat, two on the first half of the up beat and then to make a triplet of the last three notes on the last half of the up beat. This may sound terribly complicated when at first you read it. However, it is but a simple problem in arithmetic, such as any third grade student should be able to solve. In playing over studies for the purpose of gaining technical accomplishments it is very necessary that all studies be written in a most rhythmical form. For this reason we have added a note either at the bottom or at the top of each given measure where seven notes to the beat are demanded. This has been done so that a definite (four notes to each beat) may be applied. Practice in this form should be applied until performance "perfecto" has been attained. Following such achievement you will discover that to play the passages—formerly demanded—present no problem at all. Please keep in mind that it is well to start practicing any difficult passage very slowly. If written in two four time, play it four eight. If in four four time, then play it in eight-eight. Following such application, the time may be increased very gradually until you can play all movements up to tempo, with no perceptible inconvenience. Here they are—to serious students who are applying daily practice to the art of playing the flute—the very best that we have to offer.

As Written in the Hungaria
(see illustration no. 1)
Rhythmical Studies

These studies—as you may see—(see illustration No. 1 are made up from the above. When you have mastered these in tempo Allegro, you may then turn back to the "excerpts" and you will be agreeably surprised to learn that they present no technical difficulties what-so-ever. Play each group over as many hundreds of times as is necessary in order to make them very easy to play. Regular fingering should be used throughout. Here they are: Note: That to use the "2nd finger right for producing F sharp in any register should be avoided as much as possible, as all serious flute students know. However there are times when the second right must be used. This demand presents itself in trills as from low E to F sharp

(Turn to page 34)



ILLUSTRATION No. 2

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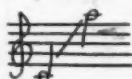
Hello, Brass Friends. Hope you are enjoying the study of your concert and competition-festival solos. Studying and practicing solos is one of the finest ways to develop the finer points of brass instrument playing, as it motivates good tone quality, good breath control, careful attention to intonation, proper attack and release, musical phrasing and a feeling for expressive style in performance.

Cornet Solo, "Jupiter" by Goldman

Last month we studied a trombone solo, so this month, cornetists, it is your time to learn a solo. I have selected the well known cornet solo, "Jupiter," by the famous cornetist and conductor of world renowned Goldman Concert Band of New York, Edwin Franko Goldman. This is one of Goldman's early compositions, written several years ago, which has stood the test of time in popularity, brilliance and program appeal by its constant use by hundreds of young cornet students and soloists from all over the world. This solo is not only on the list of approved solos appearing in the Solo "Training Material for Cornet," 1943 School Music Competition-Festival Manual, published by the National School Band, Orchestra and Vocal Association, but also was listed in The Band Directors Hit Parade list of cornet solos of the 1950 Official Program and Information Handbook of The Midwest National Band

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.

Clinic held in Chicago. Yes, it is a moderately easy solo with a range of



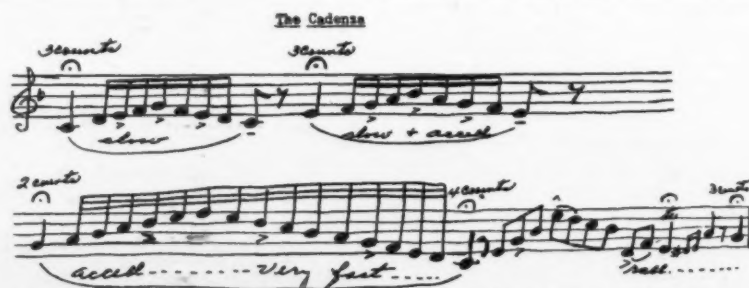
Remember it is a difficult task to play even an easy solo perfectly; therefore, it is the opinion of this writer that actually there is no such thing as an easy solo, if perfection is your goal. My constant plea—please play an easier solo and play it musical rather than try a difficult one

and "murder it in cold blood"! Oh yes! "Jupiter" has band accompaniment and will serve you as not only a delightful contest solo, but also as a sure fire applause getter for your band concert.

The first movement marked "Andante moderato" is cantabile in style and should be played very legato so as to sound smooth and sustained. By this I do not mean to slur every note within each phrase, but to slur only the notes so marked and to play the others in the andante, legato by sustaining the flow of breath and using a soft "da" attack on all notes not marked with slur mark. Breathe only at the commas as marked. Your tempo should be M.M. 92 to M.M. 96. Broaden your eighth notes full value and anywhere the next to the last note of a phrase is an eighth note, as in the fourth, fifth and last phrase before cadenza, it sounds better to broaden it slightly beyond its value. Be sure to observe the "piano" at beginning as well as the "mezzo forte" later and the



just before the cadenza.



Begin cadenza (see manuscript) by sustaining first note for 3 slow counts. Play the first sixteenth note softly as pick-up and slightly emphasize the second, fourth and sixth of the slurred sixteenth notes. The first 7 sixteenth notes are slurred slowly and very even in speed ending with a broad eighth note. The second hold is sustained for three slow counts and the second group of 7 sixteenth notes begins slowly and gradually grows faster and faster ending with a broad eighth note. This second group of 7 sixteenth notes begins with soft pick-up note—the notes should be grouped with slight emphasis on the second, fourth and sixth notes as in the first group. The third hold is sustained for only about 2 counts and begins slowly with three unaccented sixteenth notes played softly as pick-ups; slightly emphasize or accent the fourth, eighth and twelfth of this section of 15 sixteenth notes in order to group the notes in fours and add rhythm and smoothness to the technique. The 15 notes begin slowly and should gradually but quickly grow faster and faster until the last 8 notes are slurred as fast as you can possibly play, ending with a fourth hold which serves as the climax of the cadenza and is sustained loudly for about 4 slow counts. Then begin the next eighth note softly as a pick-up and slightly emphasize the second, fourth and eighth of the next section of eighth notes to group them expressively. Begin the trill on the note E very slowly, trilling from E to F gradually a little

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faster until a very fast trill is made preceding the two grace notes. Take plenty of time for the trill and make it very gradually faster and louder so as to give a graceful effect. The last hold is held for about 3 slow counts. The last section of the cadenza is played with a slight roll, (gradually slower).

The Polka should be played with animation, in a bright, brilliant manner, with brisk staccato tonguing of the eighth and sixteenth notes throughout the polka. Slightly accent the notes which occur on the first and second counts of each measure to add life and rhythm to the music. This accent should hold good in all measures throughout all sections of the polka, except in the measures where syncopation occurs as in measures 2, 6 and 10. In these measures accent the syncopated off-beat quarter note. In the first section of polka, the first 11 notes serve as a small phrase and may be more effective if played slightly rubato by beginning slowly and making a little accelerando (gradually faster) and then slightly slowing up again on the tenth and eleventh notes. Breathe here and begin the next group of 10 notes which serves as the second small phrase slowly and grow gradually a little faster until the last 2 notes of this small phrase is reached, at which time you may slow up again slightly. The next small phrase, consisting of 11 notes, is similar to the first phrase of the polka and is played in the same rubato style. The next small phrase consists of 9 notes, which begin slowly and grow slightly faster for 6 notes, then slows down a little for the last 3 notes. The next phrase is same as first phrase of polka and is played in the same manner. Observe the rall. (gradually slower) at the end of the next phrase and sustain the hold for about 3 slow counts. The last phrase of the first section of polka before the band or piano interlude is played gradually faster ending very fast. The instructions for playing this section of the polka represents a rubato style and may or may not be played in this manner according to the musical feeling of the soloists or the judge. Personally, I prefer it in slight rubato style, however, it must not be overdone and may be played in straight rhythm, if preferred. This same melodic section of the polka occurs again after the band or piano interlude and it should be played in strict time the second time through, without any rubato style, accelerando, or change in tempo as a contrast in expression to the other section. The tempo should be about M.M. 92.

The last solo section of polka is in the key of B₂ and should be played in a graceful manner, but slightly slower so as to be more expressive. The tempo should be around M.M. 88 and held even as whole, except possibly a fraction slower at eighth and ninth measures, retarding eleventh and twelfth measures; hold the hold for about 3 slow counts. After the hold, return to a faster tempo to the end of the section. The second time through the polka after the D.S. should be played a little faster (M.M. 100) and in strict tempo with no rubato except the ritard as written.

The Coda should move along rapidly after the D.S. at a tempo of around M.M. 120. Slightly accent the notes which occur on the first and second counts of each measure for sake of grouping, rhythm and expression. Play notes very short which have dots over them. The last two notes have optional lower notes if the higher ones are beyond your reach, but the higher notes are more effective if you

(Turn the page please)

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can play them accurately. Hold the last note 4 counts loudly.

Write me concerning your musical problems. If you play this solo in a contest or a concert, let me know how you come out. See you next month.

Unison Twirling Routines

(Starts on page 23)

mon twirl and perhaps one of the first taught. Now to develop a routine with this basic twirl, I might suggest four counts in front, four counts repetition with the right hand movement out to the right on the third count, coming back on the fourth. Now repeat the original four counts in front, the next four counts you pass out to the left on the third count and return on the fourth. The baton never stops twirling in making any of the passes. You have now developed a sixteen count routine from the basic T.H.R.T. Let us review. Four counts in front, four counts to the right, four counts in front, four counts to the left. A short version now resolves itself to front, right front, left with four counts each place. To continue this same thought, one might further develop this routine every four counts in this manner; pass around the back on the left side, pass under or back of the left leg, pass under or back of the right leg, pass around both ankles. We have now developed this simple T.H.F.T. into thirty-two counts. I think this should illustrate how one basic baton twirl may be developed into a routine. Of course one must decide whether the routine to be developed or used is to be for marching or standing still in the stadium or at a concert. Your baton twirlers will soon learn. Now go ahead and develop your own routines and the best of luck.

National Contest Results

(Starts on page 23)

to compete in the finals the second day.

RESULTS

JUNIOR NATIONAL CHAMPIONSHIP

1st—Sherry Lou Daley, Milwaukee, Wis.—\$125.00, trophy, medal and Scholarship to National Baton Twirling Jamboree.

2nd—Joan Posekany, Omaha, Neb.—\$100.00

3rd—Jo Ann Riss, Detroit, Mich.—\$70.00 and medal

4th—Patte Genin, St. Paul, Minn.—\$50.00

5th—Lucylee Neiswander, Adrian, Mich.—\$25.00

6th—Darleen Erickson, Minneapolis, Minn.—\$15.00

7th—Gayle Johnson, Coloma, Mich.—\$10.00

8th—Barbara Effinger, Binghamton, N. Y.—\$5.00

SENIOR NATIONAL CHAMPIONSHIP

1st—Alta Burg, Red Lion, Penna.—\$200.00, trophy, medal, scholarship to National Baton Twirling Jamboree

2nd—Sonnie Rogers—Watervliet, Mich.—\$150.00 and medal

3rd—Hilda Gay Mayberry—Louisville, Ky.—\$100.00 and medal

4th—Marlene Lazars, Minneapolis, Minn.—\$60.00

5th—Eunice Mellott, White Plains, N. Y.—\$40.00

6th—Joan Hillegonos, Flossmoor, Ill.—\$25.00

7th—Bobbie Thuman, Bethel, Conn.—\$15.00

8th—Janet Walter, Warsaw, Ind.—\$10.00

The entire contest was held under NBTA rules and regulations.



Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

Breathing and Blowing

Last month I included in this column the major portion of Lillian Poenisch's Clarinet Clinic as conducted at the Midwest Band Clinic. In the last issue embouchure, and tonguing were discussed; the final part of Miss Poenisch's clinic concerned breathing:

Blowing to a wind player is as important as a bow to a violinist. In the case of the wind player the breath IS the tone. Not only does the breath control the quantity of tone but also much of the tone's quality.

I find it helpful when playing wide legato intervals not to think that notes are long or short on the clarinet but that all notes must be blown at the bell of the instrument. In other words, I would suggest that one always blow past the throat and middle of the clarinet and aim a breath that will produce the low "e". This process keeps the air in the clarinet even when the stops are open.

Sometimes it is helpful to explain this

By David Kaplan

idea in the following manner: notes are neither high nor low; from a blowing standpoint they are straight out from each other. This thought may help to ease the fear of wide intervals and thus assure their fluent connections in performance.

BRACING THE BREATH: The strongest breath control muscle is the diaphragm. It is obvious that if one breathes as deep as the diaphragm the lungs in the high chest will also be filled with air. When one takes a breath from the diaphragm the ribs naturally expand with the intake. At the top of the intake and expansion I hold the ribs out almost throughout the depletion of the breath. Your diaphragm controls the blowing but the extended ribs and their controlling muscles help you to hold or brace the breath in your body for future use. As you exhale the ribs will collapse a little. I control them, so they do not go down too fast, until the end of the breath; then, all the muscles MUST collapse or relax at the moment of the next intake.

The Literature and Materials for Clarinet Methods

(continued)

CORRECTIONS: In the January issue the grading of the Klose-Lazarus should be 1-2. It is not the Second Sonata of Bach but the Mendelssohn Sonata that is edited by Simon and Guenther.

Method-Second Division—Carl Baermann, revised by Langenus Carl Fischer. \$2.00. 66 pages.

Purpose: Improvement of basic technique.

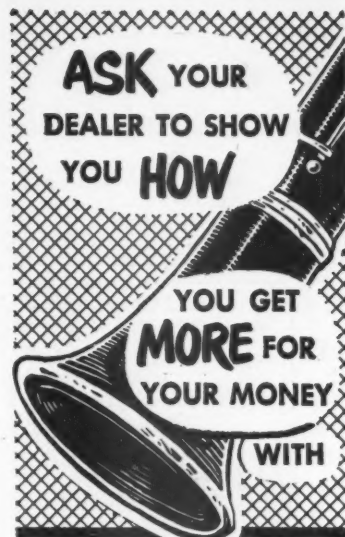
Outstanding in this book are the many original pieces with piano accompaniment. Some of these pieces are slow, others fast and technical. They do offer the clarinetist much opportunity for musical expression. The short finger exercises are good. The combination of scales, chords, finger exercises, and pieces make this book an invaluable one. Grade 1-2.

First Book of Practical Studies—Hovey, Belcin .75. 32 pp.

Purpose: to bridge the gap between elementary and intermediate or advanced methods. The author contends that the book is not a method or a course of studies. With the Second book another aim here is to develop rhythmic progression.

The first book contains preliminary exercises (scales, chord, and interval work). The key of C is treated in this way (as are the other keys): mechanism, scale, scale exercise, exercise in thirds, chord, chromatic, and several easy studies incorporating elements of the former studies. These daily routine studies are

(Turn the page please)



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good for foundation material. The easy etudes afford opportunities for tone, style, control, and interpretation. Grade 1-2.

Second Book of Practical Studies—Hovey. Belwin .75. 64 pp.

Purpose: continues first book in developing rhythmic progression. The first book contained no sixteenth notes; these are now introduced. Soon dotted eighths, syncopation, 3/8, 6/8 etc., are intro-

duced in a progressive manner. Both books are suitable for class use. Later on the teacher should find these books useful for transposition. Grade 2.

Enseignement Complet for Clarinet—A. Perier. Leduc (Baron).

Nine volumes are included in this very wonderful series. The one for review of this time is the: Vingt Etudes Faciles et Progressives (3rd and 4th degree). Etudes Faciles. 27 pp. \$2.30.

Perier's works are being used more and more by teachers throughout the musical world. They represent didactic material at the very best. Twenty etudes are included in this particular volume. The studies emphasize finger technique (1, 2, 10, 15 etc.), phrasing and expression (8, 11, 16), and tonguing (6 is really the only one). I would say that the emphasis here is on correct note connection through finger technique. Thus, very little tonguing is offered. The studies are fine and can be used greatly as supplementary material. Grade 2-3.

Preparatory Instructor for Clarinet—Moore, Appleton. Two books—each .50. Appleton.

Purpose: graded elementary course for clarinet. Book one includes studies in the low and throat registers while Book two emphasizes upper register work. Good pictures and an introduction make this an interesting method. I know teachers who have been using this method to good advantage both in class and individual lessons. Grade 1.

Fundamental Method—Donald J. Pease, Universal, 90 1939, 52 pp.

Purpose: a graded elementary book. Mr. Pease has had public school music experience. He has attempted a systematic though progressive volume. On page 2 only the basic fingerings up to C are given; the higher notes, states the author, can be explained by the teacher. Grade 1.

Though there are still some elementary and intermediate methods to review, next month will begin the investigation of the medium and advanced works.

Collections of Clarinet Music

A Repertoire for Clarinetists—compiled by A. R. Ranger, Carl Fischer. 1938, clarinet and piano, \$2.50. (?)

Included in this collection are such old war-horses as Puritani Fantasia (Bassl), Sonnambula Fantasia (Cavallini), Cujus Animam (Liverani), Long, Long Ago-Fantasia (Ritter), and Old Folks at Home Fantasy (Stobbe). However, these solos still offer much difficulty to the advanced clarinetist. All the doodling and technical work found in these works is still some fun to play. Seventeen solos make up this collection. The volume also includes the Weber Variations, Berr's Theme and Variations, and Painparé's Air Varié. Advanced grade.

Orphean Collection of Clarinet Solos—edited by Clarence Warmelin. Chart Music Co. \$1.00 (Clarinet and piano)

Of the eight solos included in this volume six are works of American teachers and bandmasters. Those represented are Buys, Balnum, Stube, Hindsley, and Vesely, all bandmasters and Voxman, the eminent University of Iowa woodwind teacher. The Grand Fantasy (8th Air Varié) by Brepsant and Serenata by Moszkowski round out the list. Much value can be derived from these solos. As supplementary material the volume can be of use. The Brepsant makes a pretty good contest or recital number. The solos are in the medium, intermediate, and easy grades.

New Music Reviews

Masterworks for Clarinet and Piano—edited by Eric Lamon. G. Schirmer, 1951, \$3.00.

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are the Brahms Sonatas, Schumann's Fantasy-Pieces, Weber's Variations and Grand Duo, and Mendelssohn's Sonata. Mr. Simon has based the edition of the Variations on a copy of the first edition in the Berlin State Library. It is interesting to note how this authentic edition differs from other versions. Mr. Simon points out the manner in which Bärmann changed the phrasing of the initial theme. Bärmann's versions, though interesting, do not always keep to the original. It is for this reason that an authentic edition should be valued.

The Mendelssohn Sonata is presented for the first time in an unabridged edition. This sonata was published for the first time in 1941 but in a slightly revised form. The present edition is based on the composers autograph which is now in a private collection in this country.

The Fantasy-Pieces include the original A-clarinete but also a transposition for B \flat clarinet. This should make the Pieces more popular with young clarinetists. This edition is based on Clara Schumann's edition.

The Brahms Sonatas are based on the first edition as is the Weber Duo Concertante.

Mr. Simon and Schirmer are to be congratulated for their collaboration in issuing such a splendid collection. Publishing an authoritative collection in these days of "interpretive editions" comes as a welcome relief. Mr. Simons personal additions and suggestions are very musical; they are indicated through brackets or parentheses.

This is certainly an economical purchase. The price of the Brahms Sonatas alone, if bought separately, would amount to more than the price of this edition. The preface contains very useful information compiled by Mr. Simon. Finally, the edition is printed in a clear and concise manner. Advanced Grade.

Advanced Staccato Studies — Laurence Tremblay, Kjos. \$1.00, 1951.

Mr. Tremblay, the clarinet instructor at the University of Miami, has written twelve studies to facilitate staccato tonguing for the more ambitious clarinetists. The text, then, deals with a particular aspect of clarinet playing—and a very important aspect indeed. The exercises are to be taken at the slow speed (metronome markings are indicated) before proceeding to the fastest time. The exercises give the tongue a good workout. Various time signatures, articulations, and rhythms are used to put the tongue in all kinds of situations. I think that these exercises could be used to good advantage by less advanced players. Taken at a slow tempo these etudes could serve as supplementary material for the medium grade student.

The new Leblanc wall chart for clarinet is a honey—more about this next month.

Drum Majorette and Twirlers—Cedar Rapids

(Starts on page 18)

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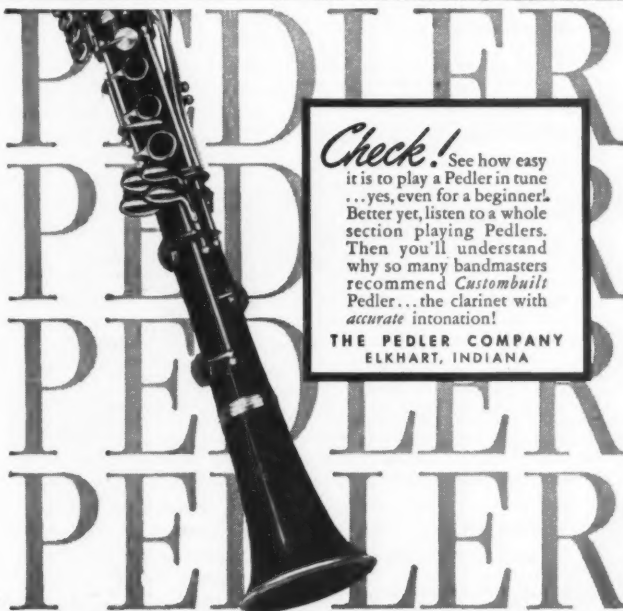
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Flute Clinic

(Starts on page 26)

and in trills from middle E to F sharp. That this rule must be adhered to is acknowledged by all, but some artist flutists will contend that they never use this fingering in scale form. Whether such a statement is true or not, there are many artist flutists who cannot play a very rapid scale including the E to F sharp by any other means. Yours truly, is numbered among them. So far as our diagnosis of hundreds of flutists capabilities are concerned, we feel justified in recommending that in all very rapid passages including the "E to F sharp", that you should know how to use the second finger in all three registers. Our advice to you is: Use it in all studies presented here, but avoid it wherever possible.

Soliloquy and Dance Sacral

This number written by Arij von Leewen is most interesting in that it presents many varied rhythmical forms that are truly tuneful. It includes a Cadenza—or rather we should say a "Recitative"—that is most attractive and solocative. Fact is: Mrs. Fair and I are going to use it during our next "sojourn" in Lecture-Recitals. Contrary to most such compositions, the piano part is beautifully done. It is theoretically correct in every detail. You will love this number. It is a publication of the Jack Spratt Publishing Co., Old Greenwich, Conn.

"Play-Band"

(Starts on page 10)

tion, a new campaign got under way—this time to provide uniforms for the band. Again students, parents and teachers rallied. Magazine subscriptions—\$1,500 worth—were sold, enough to make the down payment on uniforms.

The quest for additional band members got what in many another school might have been an unexpected boost when the school's coach lent enthusiastic support to Anderson's efforts.

Anderson is quick to credit Coach Tom Gillaspie, who, like himself, was a newcomer to College View in 1948. Where a rivalry might have developed between an ambitious band instructor and an equally-ambitious coach, exactly the opposite took place.

College View is a school in which enthusiasm for sports has never been lacking. Gillaspie turned this enthusiasm into an effective tool to help the band. When a burly football player told Gillaspie he was dropping band because he couldn't participate in both activities, the coach delivered an ultimatum: "Drop band and you can check in your suit."

As a consequence, six of the 19 boy band members during the past football season were likewise members of the football team. At each game at which the band played, Gillaspie and those six players forewent the tradi-

tional halftime pep talk while the players sallied forth—still in mole-skins, jerseys, pads, helmets and cleated shoes—to strut their stuff with Anderson's marchers.

Band and football participation are



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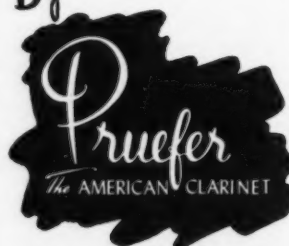
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now accepted as kindred activities. Players are perhaps the most enthusiastic boosters of the band to be found in the school.

"The band adds pep and color, something the players really appreciate," Gillaspie says. "And," he adds, "the team plays better ball and the players themselves are the first to admit it."

And the evidence to back up that statement is in the records. This year's College View football team has kept pace with development of the band by completing the best grid season since Gillaspie took over the coaching reins.

The rise in gridiron fortunes has, in turn, helped the band. The organization receives a percentage of all money taken in on adult ticket sales. Improving attendance has helped the band to acquire more school-owned instruments.

Meanwhile, the patrons of College View High School aren't sure of the ultimate proportions to be reached by what began as a modest musical group three years ago. But you can rest assured that they're solidly behind George Anderson, grateful for the efforts he's put forth and—what's more—convinced that those wintry afternoons spent picking corn a few years back were well—very well—spent.

Editor's Note:

Mr. Tom Gillaspie: Besides coaching football and basketball he teaches two science classes, driver training education, first aid, and junior high school physical education.

He was a star athlete at College View high school and lettered in football at the University of Nebraska where he will receive his Master's degree in Physical Education in August, 1952. He is married, has one boy, and is a Veteran of World War II.

Mr. George W. Anderson: In addition to teaching in the Lincoln Public Schools, he directs the Band at Nebraska Wesleyan University.

He attended the Lincoln public schools and graduated from Lincoln Central high school, where he played in the band and orchestra under the present supervisor of Music in the Lincoln schools, Mr. Bernard Nevin.

He graduated from the University of Nebraska and received a Bachelor of Science and Master of Music degrees. He has taken additional graduate work at the VanderCook School of Music, University of Michigan and Western State Teachers College at Gunnison, Colorado. He is a member of Phi Mu Alpha of Sinfonia, and Phi Delta Kappa. During World War II he was a member of an Army Band.

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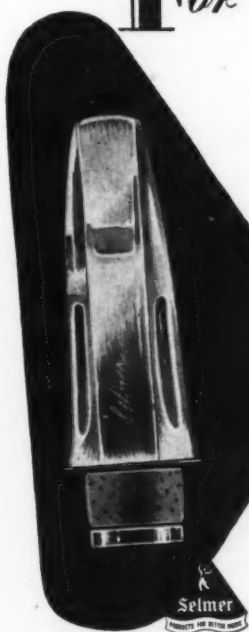
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The Percussion Clinic

By Dr. John Paul Jones

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221½ Broad Street, Albany, Georgia.

Greetings again—and how these months are flying. It is time for Spring contests and festivals almost before we know it. But the wise drummer has not let this come to him entirely unawares. My guess is that the winning drummers are the ones who planned to be winners. I have never yet seen a top-quality drummer who did not work for the honor just as there is no top-quality musical organization which does not work for that honor. So, what are you doing to better yourself?

It seems to me the first thought should be given by the director of the musical organizations. Since this column is read (I hope) by both teacher and student let me say it has been my experience that an ambitious student will follow the teacher's advice primarily because he believes that advice is right. I believe so many drummers play so badly because they have followed inaccurate instructions or perhaps no instruction at all. Now, any band or orchestra director should be capable of analyzing his weak spots and after so doing should take steps to strengthen that area of information. It is not expected that a band director should know completely, and play expertly, every instrument in the band. Neither is this true of the orchestra director. But his education should be broad enough to help him find the answers to his problems. I know you will not believe this but recently a high school band director described an instrument to me and asked what it was. It turned out to be a Scotch bass drum. See, I knew you wouldn't believe it but it is true. How can a music major get through four years of college in the instrumental field and not know what a Scotch bass drum is?

A considerable amount of this can and should be corrected in the college music department where the music major is supposed to be educated. Then, too, there is the "bugaboo" about the difficulty of drum playing which has resulted in a vagueness similar to the tradition that violin playing is practically impossible to teach unless the teacher is a fine violinist. Of course this is not so and more and more we are growing to realize that we can not hide poor drumming behind the difficulty of its teaching any more than we can excuse our lack of producing an orchestra along with the school band. If you can count up to eight and understand fourth-grade fractions you can easily work out the rhythmic figures of a drum part mathematically. Then simple reasoning plus some study of a good drum method will show whether the rhythmic figure should be played with two separate strokes (alternate) or with a hit-bounce (double) stroke or with a combination of these. If both methods may be used select the one easiest to execute. Now this may

not always be according to Hoyle but at least there will be some systematic study of the matter and drumming will improve.

New Material

I would like to call to your attention some new drum material which I believe will serve you well. This material is Percussion Pointers written by James D. Salmon, instructor of percussion, University of Michigan, and Jack L. Lee, drillmaster and assistant conductor of bands, University of Michigan. These gentlemen have written and compiled a very complete series of drum beats for the marching band consisting of a set of standard cadences, roll-offs and ruffles and flourishes for military honors. Funeral marches are also included, going then into field routines and special show effects, including South American rhythms. The series ends



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with illustrations of the first thirteen drum rudiments. Interspersed among the various beats are general instructions and suggestions for their use. Eight suggestions for the placement of percussion in the drum marching rank are also included. This series is very useful and informative and comes complete in a set of eight parts each of eleven pages. The series is published by Hal Leonard Music, Inc., Wiconna, Minnesota, and sells complete for \$1.75.

Drum by Braille

I have had some inquiry regarding the possibility of drum music printed in Braille for those unable to read the printed page. Having no knowledge of this personally I would appreciate hearing from anyone who may know. If you have this information please let me pass it on so that others may benefit.

Lazy Drummers

Recently it was my pleasure to witness a particular drum section which was highly in contrast with a drum section seen quite some time back. The primary difference was in stage deportment. I wonder how many drummers realize the amount of attention given to them by the audience. Practically every percussion section stands through the whole concert or rehearsal. This fact alone even if they never hit a lick should be constantly on the mind of the members of the section. But when it becomes necessary to play the music then attention is drawn to them more than ever. There is practically no percussion instrument which is not played with considerable show of movement. This is as it should be if the instruments are played with taste and musicianship but chewing gum, patting feet, slouching posture, leaning on bass drum, one foot resting on chair or bass drum stand, playing bells or triangle with a drum stick, sitting in a chair to play tympani, eating peanuts while playing—I could go on for some time! It sounds funny at first but when the "funny" wears off it becomes serious and any self-respecting percussion section will not tolerate some of the things I saw and have seen. If your section can not play the music at least make the audience think you can.

More next time but meanwhile let's get a little seriousness into the percussion section and not be satisfied with any position less than first in the band. See you next month.

Blue Earth Keeps Busy

(Starts on page 18)

ard Olsen.

Mixed chorus tried something different this year by singing a number in Norwegian—"Jeg Er Saa Glad"—a Norwegian Christmas carol. Another one of their numbers was "Hallelujah Amen" from Handel's "Judas Maccabaeus." The senior girls' glee club sang "Sing Unto God," also by Handel. "Jesu Bambino" by Yon-Baron was the better known of the orchestra selections.

The Christmas concert is one of the three big events of the year. The other two are our Spring Music Festival and a spring concert. These events are always looked forward to by the members of the music department.

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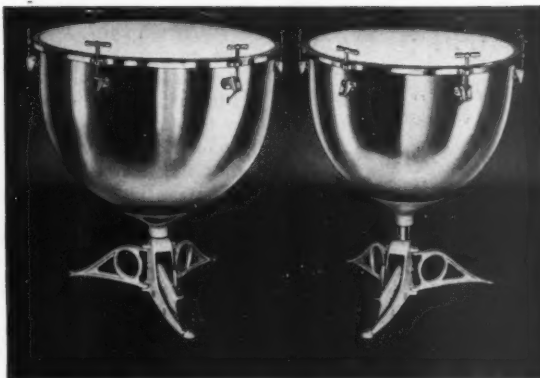
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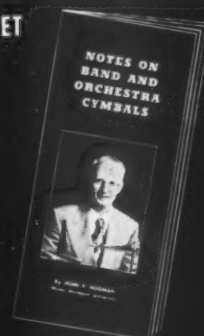
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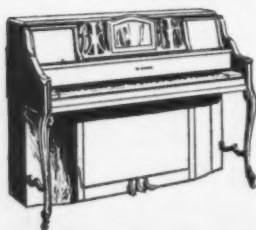
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Class Piano

(Starts on page 14)

In class piano their abilities appear in countless variations. One of the advantages of this ideal situation is that the teacher can re-classify freely, to the advantage of all.

The versatility of the musical stimuli is matched by the versatility of the human beings in the group and vice-versa. The awkward child can find release in stroking the strings of the auto-harp. The child who plays piano easily is intrigued by the other instruments. The average little beginner is proud to play a folk-tune on the keyboard. The one who "can't carry a tune" is satisfied to play rhythmic chords and enjoy the ensemble. Taking turns rhythmically till every child has tried every technique not only keeps the class wide awake but provides that basic factor for musical growth—pleasure. Each pupil moves from auto-harp to bells to piano and so on. He learns to play better than he knows.

Class piano is actually a workshop in musicianship. The ensemble plays piano, rhythm instruments, auto-harp and bells as an ensemble to accompany the class singing. Aesthetically, the singing is of vital importance. If the players lose the basic beat or get out of tune, it is usually effective to shift the focus to the singing. The habit of listening to every phrase that is produced leads to the recognition of the charm of shading. The beginner is pleased when he participates in a tasteful diminuendo. He shows it in his face.

The teacher is accountable for avoiding what Raymond Burrows has called the evil of failure for each individual pupil, and for avoiding the greater evil of failure to produce the exhilarating glow during each meeting of the class, no matter what the conditions. There are often conditions to be met. For example, the planned lesson may be inopportune because of some unusual school event. The teacher must see the danger and be able to adjust on short notice. Perhaps the principal of the school has to move class piano out of its normal room to a different place for the day. A change of physical equipment means rapid change of objective and pattern also. The ideal quality of the situation is that with a group of children and music both provided, the teacher has innumerable activities to choose from. The emotional impact of a school event ought to be used to create impact in the piano class.

Let us consider a few examples of a class piano teacher's flexible techniques. At the lesson just before a school vacation, when the air is

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charged with excitement, something new and fresh is needed to challenge interest. Familiar procedures can be ignored. A new approach is indicated, such as a singing game to be sung, danced and harmonized. It not only provides pleasure and release of energy, but a medium for practicing new rhythms, tonalities and harmonic patterns at some later lesson.

Hallowe'en could be used as an opportunity for a class piano creative project, the improvising of a spooky little tune in a minor mode. With a minimum of guidance, the children can help to make a new song take shape on the chalk-board. It is similar to those in their piano book. Boys and girls eagerly copy this creation into their note-books to take home. This is an unexpected experience to beginners. A new door is open. They are always interested in new departures.

For the week preceding Christmas vacation, each class can harmonize at least one Christmas carol. The beginners can make their acquaintance with the sub-dominant chord as they harmonize Silent Night. More experienced pupils can manage the chords for Jingle Bells, First Noel and Joy to the World. Many learnings can be accomplished on such an emotional tide as the Christmas music evokes.

Music Education in America has developed many areas of brilliant achievement, but no phase offers more promise for growth in musical learning than the elementary workshop that is called Class Piano.

Industrial Music Clinic At Purdue—March 14 to 16

The second Annual Industrial Music Clinic will be held at Purdue University March 14, 15, and 16 under the direction of Albert P. Stewart, head of Purdue Musical Organizations and one of the nation's most outstanding leaders in the field of choral work. Registration for the three-day session will be open to all persons interested in the organization, development and direction of activities in this fast growing field.

A clinic of this type was held for the first time last year at Purdue in which discussions and demonstrations were mingled with actual directing practice with such well-known organizations as the famous Varsity Glee Club, the Purdueettes, the University Orchestra and the Tippecanoe County Home Economics Chorus. It met with such hearty response that those attending were insistent in their demands that it be made an annual affair.

Drawing upon the experiences of last year, Mr. Stewart has planned a program this year that includes some new features. One of these on Sunday morning, March 16, will be a sacred concert-service in which the 200-voice University Choir will be used to illustrate the

(Turn to page 52)

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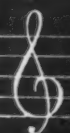
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By Robert F. Freeland

Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.

FILMS

"Music in America" (from March of Time). 1936. 17 minutes, sound, Black & White. Sale, \$55.00; rental, \$3.00. Two reels.

A film that junior high, senior high school students or adults will enjoy. A fine medium for advancing the music appreciation cause. The film features such personalities as singer Marian Anderson, composer George Gershwin, bandsman Benny Goodman, violinist Mischa Elman, conductor Serge Koussevitzky and others.

The film shows how jazz was derived from Negro folk music, how great composers like Gershwin got their inspiration from the popular idiom of their time. Truly a survey of American music, from jazz to opera.

Available from Film Center, 45 W. 45th St., New York 19, New York.

SING A LITTLE, Canadian National Film Board, 1951. The film is 9 minutes, sound, Black & White. Purchase \$30.00, rent \$1.50.

Taken from inside a CBC studio, we see Allan Mills broadcast his familiar invitation to "sing a little and play a little," with his customary introduction that every song tells a story and singing a song is always fun. The three ballads sung in this film are "The Farmer's Cursed Wife" whom even the devil wouldn't keep. "Barbara Allen" the sentimental ballad of many versions, and "Jack the Sailor" who was swallowed by a whale. Against suitably designed backgrounds animated puppets enact the story told by each song. The film is produced by Tom Daly. Interesting to all grade levels.

MILITARY MANEUVERS FOR FIELD AND STREET. Capital Films 1950 (224 Abbott Rd., East Lansing, Michigan). 10 minutes, sound, Black & White. Cost \$50.00, rent \$1.50; color, cost \$80.00, rent \$3.50.

Regulation maneuvers and a variety of new and involved maneuvers—flank, diminish ranks, divided reverse, split fours, box counter march, box turn and variations. Includes a typical routine used at half-time.

RECORDINGS

INSTRUMENTS OF THE ORCHESTRA. Dr. Sir Malcolm Sargent and Instrumentalists from the London Philharmonic Orchestra, RCA Victor Album E-104. Four 10" non-breakable records. 78 rpm only. \$5.40.

This series of recordings has been designed to provide the inquisitive music lover—and, particularly, the student—with true aural recognition or orchestral

tone colors. The first step towards the appreciation of the orchestra is an awareness of tone characteristics, range, and flexibility of individual instruments. Through this awareness can be derived the exciting stimulus that is found in the majestic intricacies of the full ensemble.

To assure that its sound is absolutely clear, each instrumental solo is heard with piano accompaniment, rather than the usual orchestral background. All accompaniments are played by Sir Malcolm Sargent.

It is suggested that these recordings be studied in conjunction with the "Instruments of the Orchestra Charts and Handbook" published by J. W. Pepper & Sons, 1423 Vine Street, Philadelphia 2, Pa.

MOZART: Divertimenti for Six Wind Instruments. Karl Mayerhofer & Bruno Dürrschmidt (oboes), Gottfried von Freiberg & Leopold Kainz (horns), Karl Ohlberger & Rudolph Hanzl (bassoons). One 12" disc. Westminster Long Playing Record, WL-5103. \$5.95.

Congratulations to Westminster for placing together these delightful works for 2 oboes, horns and bassoons. This Viennese group does a special performance and I recommend it highly.

A new recording and a first for a major part of the set. The last divertimento, Number 14 in B flat major is truly beautiful music.

The contents includes: No. 8 in F major, K 213; No. 12 in E flat major, K 252; No. 13 in F major, K 253; and No. 14 in B flat major, K 270. A superb recording and well performed. Recommended.

Debussy: LaMer & Mendelssohn: A Midsummer Night's Dream—Selections. NBC Symphony Orchestra conducted by Arturo Toscanini. One 12" long playing record, VLP (RCA Victor) LMI221. \$5.72.

Toscanini's performance of Debussy's "LaMer" has always been one of his greatest triumphs, and he has recorded it a few times before this, but never satisfied with the results. Finally, we have a version that certainly should be considered a masterpiece. There is a clarity and incisive quality that no other conductor has been able to get. A must for any record collection. The recording has plenty of resonance and good balance between the voices of the orchestra (recorded in Carnegie Hall).

Excerpts from Mendelssohn's "A Midsummer Night's Dream" have been transferred to LP with excellent results.

Wagner: Die Meistersinger von Nürnberg—Complete recording & sung in German. Soloists, Bayreuth Festival Chorus and Orchestra conducted by Herbert von Karajan. Five 12" long playing records in set Columbia 8L117. \$27.83.

A complete performance of the famous Wagner Music Drama recorded at the performances of the Bayreuth Festival

Theatre in August, 1951. Hans Sachs is Otto Edelmann, Eva, Elisabeth Schwarzkopf. Not completely successful because of technical difficulties. A gigantic undertaking, recording one of the longest of operas from actual stage performances, is good on the whole and recommended.

Lotte Lehmanns Farewell Recital (Town Hall, New York, Feb. 16, 1951). Lotte Lehmann (soprano in German) & Paul Ulanowsky (piano). One 10" and 12" disc (long playing) in set Pembroke No. 1. \$12.25.

A valuable recording, both from the historic and useful point of view. Lotte Lehmann's retirement from the concert stage last February was an event that stunned and shocked the musical world. Both her farewell speech and the affecting encore are on these two records ("An die Musik"). Schumann, Mendelssohn, Cornelius, Wagner and Franz are represented in the program. A beautiful set, highly recommended.

PUCCHINI: La Bohème. Complete recording sung in Italian. Soloists, Chorus and Orchestra of Santa Cecilia, Rome, conducted by Alberto Erede. Two 12" long play records in set London LLP-462/3. \$11.90.

This is one of the finest complete opera sets yet released, as a performance and as a recording. Alberto Erede, currently conducting at the Metropolitan, gives a true and beautiful account of the score. Mimi is sung by Renata Tebaldi, Rodolfo by Giacinto Prandelli, and Musetta by Hilde Guendon. The results highly satisfactory.

The Band Stand

(Starts on page 13)

CBDNA To Hold Meeting

March 26th in Conjunction with

MENC Philadelphia Convention

As one of the several associated organizations of the Music Educators National Conference, L. Bruce Jones, National CBDNA President, has called all members in attendance for the MENC Biennial Convention in Philadelphia, March 21-26, to assemble for a special CBDNA meeting to be held on Wednesday, March 26th, at 9:00 a.m. at the Bellevue-Stratford Hotel. The exact room will be listed in the official MENC program. And, fellows, don't forget to stop on the way for the Eastern Division meeting held on Saturday, March 21st, at Franklin & Marshall College, in Lancaster, Pa.—just 60 miles from "the City of Brotherly Love."

Let's Make It A Date—To Remember

1952 CBDNA Convention—

December 19-20, 1952 Congress Hotel—

Chicago, Illinois

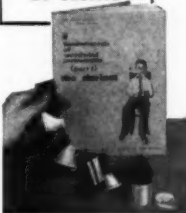
Send that information about Inter-collegiate Bands and your first performances of original band compositions to Ye Band Stand Editor: Arthur L. Williams, Rice Hall, Oberlin, Ohio.

(Turn to page 52)

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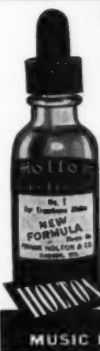
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The Music Teacher's Hidden Role

(Starts on page 8)

who make music teaching their life work are confronted by young faces turned sad or surly through their environment. Tough gangs, run-down-at-the-heel neighborhoods, disinterest in school, crowded homes with apathetic parents, constitute great obstacles in the growth of new citizens. Yet the gentle art of music and the determina-

tion of the teachers have proved time and again that the real interest and enjoyment engendered by music takes youngsters into a new and beautiful world which they create for themselves. And after that they'll never be satisfied with anything less!

In Denver, Colorado a police sergeant who eyed the delinquency rate with apprehension suggested music as a cure. George V. Roy offered his services to teach the kids to play band

instruments, and there came into proud being the Junior Police Band. While learning to play in that strutting little group, each boy absorbed plenty of discipline, learned to respect law and order and had a picnic being a "big wheel" playing in the band at local football games and rodeos.

The record? Seventeen hundred boys have learned to play music. The police blotter has never carried the name of any of them.

More and more, the communities of America are recognizing the vital influence of music teachers in the educational system of their children and in the later years of these growing citizens. In Rochester, New York, the Sons of the American Revolution 1950 Good Citizenship Medal was awarded to Howard Hanson, director of the Eastman School of Music, "for his outstanding qualities of responsive citizenship . . . for making the world as well as his own country and community better for having lived."

In Greenwich, Connecticut Mary C. Donovan retired as supervisor of music of public schools after forty-five years of service. As a beloved member of the community, a scroll from thankful neighbors told her they were "proud to extend our regard and esteem to you for the unselfish devotion extended in developing the musical talent of our children."

This deep regard for music teachers is an important incentive for young men and women to make this their life work. In a wide-open field where lucrative benefits are limited only by the teacher's own capacity, the opportunities are boundless. Many persons, however, who would easily qualify are unaware of the increasing demand for music teachers. With hundreds of elementary and high school as well as colleges augmenting music programs or initiating new ones, the supply of available teachers is short and constantly getting shorter.

Music teaching today rates as one of the most secure, satisfying and remunerative vocations open to the aspiring youngster of either sex. It is not surprising that colleges report a great increase in the number of students preparing for this career.

The desire to bring music into the lives of children crops up in unexpected ways.

A woman riding a bus in a suburb of Pittsburgh listened to the children passengers on their way home from school singing lustily under the direction of the bus driver.

"You're in the wrong business," she said to the driver, Bill Tole. "You should be teaching music to children."

It was a thoughtful driver who parked his bus that night. The woman

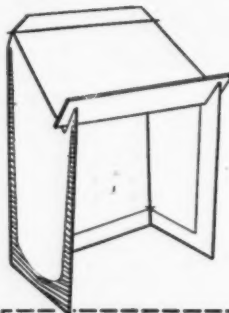
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was right. He loved and knew music. He loved and knew kids. Today he is supervisor of music at Millvale, Pennsylvania, and the children in school have a fine band, orchestra and chorus.

The famous National Youth Orchestra of Great Britain owes its existence to a young nurse, Ruth Railton, who was assigned to handling evacuated children during the war. A peacetime concert pianist, she became musical instructor of the unfortunate youngsters. Soon she realized that adversity can often strangle the greatest gift for music and she determined to loosen that lethal hold on the children of England. Sponsored by prominent musicians and educational authorities, she toured the poorer sections of city and country, uncovering the faintest glimmer of talent.

Throughout the Isles, the young crusader for music found children starved for the beauty of creating music, fed only a starvation diet of listening to it. Her most remarkable find was a budding violinist, a lame thirteen-year-old who had learned Beethoven and Brahms from listening avidly to records!

W. W. Norton, throughout his career as head of the music department of the University of North Dakota, before going to Flint, ignored the time-honored theory that musical activity was only for those with "talent." To show his disregard for the idea of music for the few, he made a choir tenor out of a cow puncher, a college music department head out of a pre-med student and a New York Philharmonic tuba player out of a railroad crew section hand.

Perhaps the sum of the music teacher's influence on today's students can be captured in a remark once made by the college president of A & M College, Stillwater, Oklahoma. Speaking of the music department head, the late Bob Makovsky, he said, "We hire him to teach music, but what he does is make men."

It is clear that music teachers' guidance is not limited to counting "one, two, three, four," nor is it ended when the new musician finishes a course.

At times the result is somewhat startling, however, having a rather overwhelming effect. A farm boy in Texas, A. W. McMillan, took music lessons from a sixteen-year-old teacher, Mamie Agnes Hill, who succeeded in interesting him not only in music but in Mamie. Now married, they own a musical instrument store in San Angelo, and as proud parents, watch their son and daughter perform with the Civic Orchestra.

On the other hand, a discerning

(Turn to page 53)



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Tests indicate that excellent results may be expected . . . particularly with teen-age beginners. The student has better control of intonation, and progresses more rapidly in general technique. These factors, plus the improvements in design, also improve tone quality to a marked degree.

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By Angelo La Mariana

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

The never ending pursuit for interesting material to meet the individual need of both the pupil and teacher has kept many of our younger teachers in a constant state of search. Students as well as teachers wish for diversified contemporary music and the publishers are now publishing material for both the beginner and the artist. For review and also for contests and festivals, I believe the following list will be found helpful.

SOLOS

The Very First Violin Book, Samuel Gardner, Boston Music . . . 75c.

For very young children, containing large notes and pictures. Has very fine objectives. Theory and ear training are co-ordinated. There is separate left hand training with pizzicato. Explanations between the lines of music clutter up the text a bit. Suitable for Violin Class or private instruction.

Journey Through the Forest, Samuel Gardner—Boston Music, 75c, for Violin & Piano.

Little Violin First Position Pieces with colorful piano accompaniment. The very first steps in Solo and Ensemble playing. Each key has a preparatory page. All selections use half and quarter notes, except Chapter V.

Solos for Strings, H. S. Whistler—Rubank—String Books 50c . . . Piano Acc. 75c.

All solos in 1st position for Violin, Viola and Cello except String Bass in 1st and 2nd Positions. May be used as supplementary material for any class or individual method—in homogeneous or heterogeneous grouping of stringed instruments. The solos are bowed and edited with numbered measures. Solos may be purchased separately from piano. Fills a need for easy material for Viola, Cello and String Bass, which has been a factor limiting the possibilities of solo performances by students studying these instruments.

3 Pieces from Music for Children Opus #65—Serge Prokofiev—Arr. for Violin and Piano by Klaus Liepmann, Pub. G. Schirmer—60c.

1—Fairy Tale; 2—Rain and the Rainbow; 3—March. For advanced first position players. Interestingly arranged. Violin is almost diatonic. The march made famous by our cellist friends is worth the price of the three. This is "Music for Children" appealing to performer and to the listener alike.

Classical Album of Early Grade Pieces by Famous Composers, C. P. Herfurth—Boston Music 75c Violin and Piano.

15 Advanced first position pieces; long-

est selection is one page. Notes are large and legible. Keys of C-G-F-Bb represented. Students will enjoy these "dance tunes."

Fiddlestick, Eldin Burton—Boston 60c Violin and Piano.

Excellent spiccato study in the form of a perpetual motion. Very clever and violinistic. Occasional passages in 5th position, otherwise moderately easy. The piano accompaniment completes the general effect of rhythmic emphasis with its dissonant Harmony. This will be an effective number for contest as well as any program.

Two Birds, Samuel Gardner—Published by G. Schirmer—50c Violin and Piano. A clever work for the Intermediate Player. Difficult in its unusual intervals and passages in artificial harmonics. This also is effective contest material.

MUSIC FOR VIOLA

Suite on American Folk Songs, E. Vardi—G. Schirmer \$1.25 Violin or Viola and Piano (Orchestration available).

This is a gem for the Viola as well as the Violinist. 1—The Unconstant Lover; 2—I Will and I Must Get Married; 3—The Wayfaring Stranger; 4—On the Banks of the Old Pee Dee. Medium grade of difficulty. Will be excellent for closing section of any artist recital. Vardi, a skilled modern musician, has with deft and fluent technical effects reflected the spirit of the original songs. The Viola Player will find this a worth while addition to his repertoire.

Twelve Caprices, Lillian Fucks—G. Schirmer \$1.50 for Viola Solo.

These caprices cover a wide range of technical problems including double trills. They will become part of the repertoire of the advanced violist.

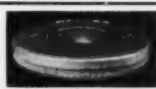
Notturmo—Beethoven Opus #42, Revised and Edited by Sidney Beck—G. Schirmer \$1.50 Viola and Piano.

Medium Grade but advanced musicianship will be necessary for interpretation. There are excellent notes by Editor Sidney Beck regarding the composition.

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student as well as the artist violist. Only eight measures in treble clef. Tone and phrasing necessary. The Cellist must have a knowledge of three clefs and thumb position.

Homage, Paul Creston—Opus #41 (Dedicated to Toscanini)—G. Schirmer 60c (Also transcribed for String Orchestra—available on rental).

Moderately easy. Up to the fourth position (Keys of Db and B). Good tone necessary for performance. Modern in tonality. Educators are constantly asking publishers for this type of music for students and performers. Cello in treble clef except for four measures.

Recitative and Sicilienne, Ants Fuleihan—



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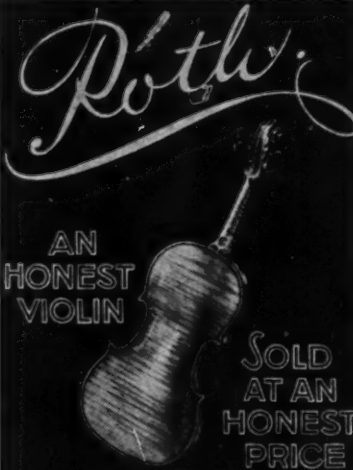
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G. Schirmer 75c. Medium difficulty. The recitative is extended and grateful for the Viola. The Sicilienne is a gem. The Cello part is entirely written in the bass clef. G. Schirmer's is to be congratulated for adding to the limited Viola literature, especially music in the contemporary idiom.

NEW BEGINNER BOOKS FOR VIOLIN
Foundation of Violin Playing, Boris Koutzen—Mercury Music \$1.25. This is a beginner's book commencing in the third position. It is a departure from the conventional beginner's methods. It attacks the C Major finger problems first. There are many advantages to this method—but do not expect miraculous results.

Sing Out Strings, Harry A. Alshin—Ed. Milton James—Universal Music 75c. For group or individual study. Teacher accompaniment in the second violin. Entirely in one hand position. Contains facts about music, composers and the violin on most pages (perhaps cluttering up the page for the young student). There is a page for composing and transposition—a creative approach.

Folk Tunes in Fiddle Finger Forms, Howard Lee Koch—Boston Music 2 Volumes each for Violin and Piano each \$1.50 or "Fiddle Finger Forms" 60c. Violin parts may be purchased separately. This is visualized violin techniques—may be used as an auxiliary book with any violin method. The folk tunes are a course in guided sight reading for the Beginner. An excellent contribution to elementary violin teaching. The student is apt to become conscious of notation, keys, and finger patterns, without drudgery. It is hoped that the method will be made available for all strings preferably heterogeneous grouping.

HETEROGENEOUS METHODS
Nagro String Players Series, C. F. Nagro—Available Rudolph Wurlitzer of Chicago. Book #1 \$1.00. Introductory study material. Rounds and favorite songs for strings. All parts are in one book. For intermediate private and class instruction. Uses song approach to develop interest for ensemble playing. Definitely not a beginner's book. Interesting material. Volume #2—Favorite Songs for Solo, Duo, Trio, and Quartet in preparation.

Beginning String Musicianship, Irving Cheyette & Edwin M. Salzman. Pub. by Bourne—Conductor's score manual—\$3.50. Parts 75c. This is part of a three way method. Individual instruction, class instruction and ensemble instruction.

(Personally I find it difficult to properly evaluate a class method or orchestration with a violin part, which is all the publishers provided for in the above and following three listings:)

Komm—Susser—Tod, J. S. Bach (Orchestration)

Folk Fantasy—Orchestrated by E. E. Harris

Easy Steps to the Orchestra, Book 1—M. M. Keller & Maurice Taylor. Pub. by Mills—Full Score and Teacher's Book—\$3.50. Parts 75c.

OF UNUSUAL INTEREST
Basic Vibrato Studies for the Violin, Lewis L. Stoezeling—Belwin 75c. For class or individual instruction. Pictures and directions for procedures used (Turn to page 53)



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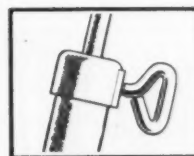
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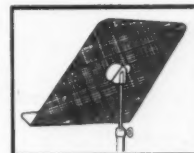
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By Daniel Martino

Editor's Note: Send all correspondence to
Daniel L. Martino, Director of Bands, Indiana
University, Bloomington, Indiana.

Rehearsal Devices

In the January issue we discussed at some length band rehearsal techniques, and concluded that there are many elements in the handling of the rehearsal situation which are of great importance in securing the most satisfying musical results.

We found that educationally sound practices, devices or techniques save much valuable rehearsal time, stimulate the students to greater effort, and eventually pave the way to a musically adequate performance.

No doubt, by this time of year, literally thousands of high school band directors all over the country are preparing their bands for the annual spring competitions and festivals. Attention is now being focused more than ever on those elements and fundamentals regarded as necessary in the achievement of successful performance.

Editing Music

The purposes of editing and revising some of the music that the band plays are varied, but have principally to do with the all-important objective of securing a more satisfactory musical performance. The following list of ideas is neither original nor complete, but it may serve as a general guide in the editing of band music:

1. If necessary, make substitutions for instruments not represented in the ensemble, retaining as nearly as possible the intended tone color, style and registration.
2. Reinforce single instruments or sections which are too weak to be effective in important passages.
3. Insure uniform agreement between score and parts as to phrasing, accents and articulations.
4. Re-mark dynamic indications when necessary to achieve vertical and relative dynamic contrast, that is dynamic differentiations between instruments, sections or choirs, as well as horizontal and relative dynamic contrast between one portion of the composition and another. (This type of editing can save much valuable time.)
5. Solo passages, duets, or very light combinations of instruments may be indicated by bracketing those portions of music with a colored pencil, thus indicating the portions to be played by first player of each stand.
6. Simplification of parts whenever necessary to bring them within the limits of the players' abilities.
7. Add rehearsal letters or numbers, if omitted, to have a common starting point for rehearsing certain sections.

Rhythm

A sense of rhythm is basically dependent upon muscular coordination. When we feel rhythm, we feel the measured

pulsation of our own voluntary muscles. Rhythm cannot be taught by explanation. It has not been learned until it has been sensed in terms of muscular action and coordination. That is why we have heard the phrase "Feel the rhythm under the fingers".

There is a teaching principle which merits frequent repetition—namely, that is the accents are placed on the right notes, there will be very little chance of playing the rhythm pattern incorrectly. Some devices on rhythm techniques might include the following:

1. Unison playing of various rhythm patterns.
2. Playing of chords in various rhythm patterns.
3. Unison and chordal playing of the rhythm problems in the composition, using various tempi.
4. Rhythm pattern on each scale degree, ascending and descending.
5. Rhythm drill—student must stand up when he makes a mistake, and then correct it.
6. Counting aloud (solfege) and conducting by entire ensemble.
7. Flash cards in a rhythmic spell-down.
8. Use of words or syllables to develop evenly spaced notes in a rhythmic pattern. For example, to teach triplets, one might use one-trip-let, two-trip-let, etc. For evenly spaced sixteenths, use one-d-and-y, two-d-and-y.
9. Double or triple note values of difficult rhythms to simplify the problem, and

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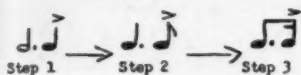
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demonstrate the relative values in terms of increased tempo. For example, the dotted eighth and sixteenth note could be taught as follows, stepping up the tempo to a point where the students can play the figure correctly:



The accent in the above illustration is very important. It is the "fly wheel" for even and regular rhythmical locomotion. Sixteenth note figures too can be presented by doubling and tripling the note values, placing the accents on the second and fourth notes, very much the same as is used in drumming to develop the even roll.



I can't stress too much the importance of properly placed accentuations in music to convey the precise and exact rhythm. Improperly placed accents in rhythms can destroy at once the intended character and meaning of the music.

Attack and Release

The appropriate style of attack must be employed. The attack must be unified. It should be practiced to attain precision on all instruments, entrances, cues, dynamics, registers and articulations.

1. Very soft attack means literally "on the breath". This type demands the most sensitive adjustment and control of the lips in order that the initial vibration may be started without dependence upon a sudden release of breath pressure.

2. Legato attack. The withdrawal of the tongue from the reed, teeth, or roof of the mouth in the manner of speaking "DAH" or "DOO".

3. Non-legato attack. The same as the legato attack except for the use of "TAH" or "TOO". The sharpness of this attack will depend upon the force and suddenness with which the tongue is withdrawn and the extent of the breath pressure released at the instant of the attack.

The style of attack used at any time must be the same for all members playing, although the method of producing such an attack on the different instruments would necessarily vary. The attack must be rehearsed until every member is able to begin the tone at the same instant. Anticipation and delay will produce the effect of hail on a tin roof, which is definitely not a pleasing musical effect.

The RELEASE consists of stopping the flow of air by diaphragmatic control. The release produced by the tongue, as "TOOT" or "TUT", should not be tolerated unless it is used for special effects. The unification and precision of the release are just as important as for the attack and must be obtained through continued effort and drill.

Intonation

A. A. Clappe in his book, "The Wind-Band and Its Instruments", has put it very aptly when he said, "Systematic, extremely critical education of the ear is the only safeguard against faulty intonation. The task is arduous, but the habit of playing in tune is an accomplishment which, once acquired, becomes a valuable possession more than compensatory of the labor involved. Incidentally, it may be suggested (Turn to page 49)

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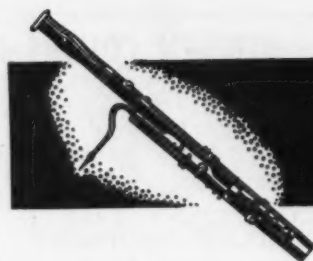
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The Double Reed Classroom

By Bob Organ

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

Have had many inquiries regarding the works of the Old Masters for both Oboe and Bassoon. Are they practical now days? Should we cultivate them as part of our musical education? Shouldn't we lean MORE to our present day music—the period in which we live? Another—Why is it necessary to spend our time studying something that was outmoded one hundred years ago? etc.

Most of these inquiries referred to Handel and Mozart works for both Oboe and Bassoon. Of course there were some moderns mentioned too. Frankly, I don't understand why it should be any more old fashioned to play either the Mozart Oboe Concerto, or the Mozart Concertos for Bassoon, than for a Symphony Orchestra to program and play a Mozart Symphony. This goes for Handel, Haydn, Beethoven, and all the rest of the Old Masters. Why do the top ranking Violinist, Cellist, and Pianist continue programing the works of these Masters?

My opinion is this—These works are just as practical today as they were when written—They should **BY ALL MEANS** be cultivated as part of our musical training—We must, of course keep abreast with our presently written works, but to go overboard for them, forgetting the Old Masters, would be a very serious mistake—Personally, I don't believe any Musical Period will ever be outmoded. Classical, Romantic, Impressionistic, Modern, etc., are all here to stay.

I am happy when I find a student of mine enjoying Handel, Haydn, Mozart, etc. In most cases these people develop into fine students musically. Here I think it very appropriate to mention a young man for the purpose of illustration of this subject.

Normally I get around as much as possible in order to keep abreast with what is going on. In this manner I learn some very interesting things. Quite by accident I attended an Orchestra Concert given at East Denver High School on Sunday afternoon January 20th, 1952.

The Soloist for this concert was a young man of seventeen, who played the Handel Concerto for Oboe and String Orchestra. His name is George Knudson. I didn't know George—I knew nothing about him except I had heard one of my own students remark once that they thought he played very well.

Being impressed with Georges' performance of the Handel Concerto, I was naturally anxious to meet him and learn something of his musical background.

By the time I reached back-stage, after the concert, to congratulate Mr. Rollin Roberts, the Musical Director of East High, and inquire something about the Oboist, George had disappeared. However, Mr. Roberts had George make an appointment with me later and we became pretty

well acquainted. For my own information I naturally asked George many questions, for which purpose was unknown to him, regarding the cultivation of music of the Old Masters as part of our present day education—Are they practical today?—Should we lean MORE to our present day music?—etc. His answers were very frank and to the point. His opinions were in general exactly as I have expressed to you.

In further questioning George I found he had won Superior ratings in the Colorado State Solo Contests in 1947-48-49. Had played three years with the All City Orchestra of Denver. This orchestra is



Pictured here is George Knudson, age 17, first oboist, East Denver High School, Denver, Colorado.

made up of picked players from all of the schools of Denver. He is now a Senior in High School, and from what I can learn from his friends he seems to be in the big middle of school activities as well as music.

George is an average boy interested in his own welfare, the welfare of others, the experiences of his elders that are passed on to him, willing to be advised, not afraid to express an opinion, etc.

I believe George to be a fine personal answer to the questions involved regarding the music of the Old Masters for double-reed instruments. To me this is a direct answer from one student of music to another.

Georges' Oboe teacher at the present time is Richard Pointer with whom I understand, George has a scholarship. Mr. Pointer is presently English Hornist with the Denver Symphony. Previous to Mr. Pointer, George tells me he had studied with Wm. Gower Jr. who is presently

teaching at State Teachers College, Greeley, Colorado. Both of these gentlemen are colleagues, and personal friends of mine and I hold a very high respect for their musical talents.

May I congratulate George Knudson on his fine work with the Oboe and all other double-reed players that are carrying on the same manner. More power to you.

Here is another question that has been asked a number of times.

What influence did Almenraeder have in the development of the Bassoon?

Carl Almenraeder (1786-1843) had a great influence in the development of the Bassoon. There are scores that show the employment of the Bassoon as far back as Heinrich Schultz (1585-1672). However, descriptions of the mechanics of the Bassoon are not too certain until Mozart's time.

In checking the scores of Haydn, Mozart, and the early works of Beethoven, you will find the high range of the Bassoon extending only to high G, some cases A-flat. The realization of the value of the Bassoon as a Tenor instrument (especially Beethoven) led to the desire to extend its upper range. Thus, it wasn't too long before the upper limit of the Bassoon was extended to A by the addition of a wing-key operated by the left thumb. One such key is present on the seven-keyed Bassoon in Ozi's French Methode de Bassoon of 1803. With such a key the register was extended to A, B-flat, and B. With this knowledge the second wing-key was soon added, extending the register upward to C, C-sharp and D.

Koch's Lexicon of 1802 specified seven keys without the low F-sharp key, and he states that the two wing-keys are to be found "only on the modern Bassoons". He also mentions "that many play even up to high D". For this, in some cases, a third wing-key was added. Remember this Bassoon had no low F-sharp key, so it is apparent that the wing-keys were on the Bassoon before some of the lower chromatic keys. Almenraeder's early playing of the Bassoon was undoubtedly performed on the four keyed Bassoon.

At any rate, from this time two distinct types of Bassoon began to be evolved in Germany and France respectively, and each acquired peculiarities of construction, bore, distribution of the holes, and key mechanism, resulting in considerable differentiation in tone quality.

Among the celebrated German Bassoon makers of the late eighteenth century were K. A. Gresner (1720-1807), and his nephew and successor J. H. Gresner (1764-1813), and Grundman, all of Dresden.

The so-called Dresden Bassoon was defective in many respects. However, Carl Almenraeder, being the proficient performer he was, apparently could see possibilities for the future of this instrument. Under the guidance of one Gottfried Weber, celebrated as a theorist, Acoustician, and writer, Almenraeder set himself to remedy the defects of the so-called Dresden Bassoon. In 1817 Almenraeder experimented in Schott's factory at Mainz and published his findings in a treatise in 1820, describing a fifteen keyed Bassoon. Thus, from Koch's Lexicon of 1802 specifying seven keys as a modern Bassoon to 1820, Almenraeder had added eight keys.

In 1831 Almenraeder entered into partnership with J. A. Heckel (1812-1877) at Biebrich am Rhein. Although Almenraeder published a treatise in 1820, describing a fifteen keyed Bassoon—he again in 1841, twenty-one years later, published his Fagottschule (Bassoon

School) for the fifteen or sixteen keyed Bassoon. Although each of these publications deal with the fifteen keyed Bassoon, it is quite apparent that many changes had been made in the respective keys, which is undoubtedly the forerunner of the presently made Heckel System Bassoon.

Almenraeder passed away in 1843 but the Heckel factory continued on down the line, now in the third generation. J. A. Heckel (1812-1877). The second Heckel, Wilhelm (1856-1909). His son Wilhelm H. Heckel (born 1879).

As far back as 1885 Welssenborns' Bassoon School deals with a twenty-one keyed Bassoon. By 1885 the Heckel System Bassoon had become more or less standardized with twenty-one keys. It is no exaggeration to say that the perfecting of the German Bassoon has taken place in the Heckel factory. All German Bassoons presently made are the Heckel System (German System). The only other system is the French or (Conservatory) System.

So long for now. See you next month.

Band Forum

(Starts on page 46)

gested, a course of solfeggio will be found of great service in educating the ear."

Some devices for helping the matter of intonation might include these:

1. Understanding and elimination of beats.
2. Sing tone, match tone with instruments.

3. Use of alternate fingerings.
4. Unison scales and duets in both major and minor thirds.
5. Bach chorales.
6. Chordal studies.
7. Use of unison tones, arpeggios, chords.
8. Tune by concords, e.g. perfect fourths, fifths and octaves.
9. Brasses chording while woodwinds play arpeggio of chord, and vice versa.
10. Matching undefined pitches played by any instrument.
11. Chording freely after playing specific arpeggio.

Breathing Devices

To become conscious of diaphragmic action, the following ideas are suggested:

1. Blowing "Who"
2. Sniffing
3. Speaking "ssssssssss"
4. Coughing
5. Panting
6. Shouting "Hey"

Dynamic Devices

To demonstrate proper conception of dynamics, the following are suggested:

1. Count aloud with desired volume.
2. Sing tones adjusted to markings, e.g. accents, staccato, etc.
3. Play unison and chord tones.
4. Clap hands.
5. Count aloud on counts of crescendo and diminuendo while following the conductor.

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Composers and Arrangers

By C. Wallace Gould

When listening to a concert band playing a march, an overture, or a novelty selection, have you ever tried to analyze the music for its formal content? Do you merely listen to the music, try to enjoy what you hear as best you can, and then let it go at that?

By what has just been said, I do not mean to infer that it is not a good plan to listen to music without trying (at all times) to analyze what you are hearing. With good music, I often listen with the sole purpose of letting the music play upon my emotions and aesthetic sense. I often like to bathe myself in the music and relax mentally and physically, without trying to think through everything the composer has tried to put into his composition.

If a piece of music is to have lasting value, it must have a basic formal structure that is logical, balanced, and purposeful. From time to time, I have come upon musical compositions where I feel that the composer had devoted little time making his structural skeleton coherent and unified.

The average quick-step type of march is, (formally speaking) probably the most stereotyped band form we have. A four, or eight measure introduction usually leads us to the first principal theme which will be eight or sixteen measures. This may, or may not, be repeated according to the demands of the composer. The second principal theme will follow this first idea and will remain in the same key and probably the same length.

Having started the second theme with a probable repetition, the composer next leads us (to what has been called for generations) the trio section of the march. (This name no longer has any particular significance as nowadays there are usually more than three instruments playing here.) Here the composer leads us into a new key which is most frequently the key of the subdominant.

Not infrequently this trio section has its own introduction of four or eight measures. It may also contain two principal themes, each of eight or sixteen measures—although there have been many marches written that have only one principal theme in the trio section.

Some marches close with the conclusion of the trio section. In such cases, the basic form of the work is said to be *bi-partite*, or more commonly, two part song form. However, many marches require a return to the beginning of the composition, though often skipping the introduction, and conclude just before the trio section. In the latter case, the form is called *tri-partite*, or three part song form.

From time to time composers take minor liberties with the form, but basically it is usually followed as outlined with *vierhebigkeit* (tyranny of the four or eight measure phrase) in complete dominance.

Despite its rather rigid formal structure, one thing that can be said for the march form is that it does have unity and coherence, and is symmetrical. Unfortunately, these kind words cannot always be applied to the larger band overtures,

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

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selections, novelties, etc. Many of these latter works are merely elongated pot-pourris into which, using a rather far-fetched pun, too much has been poured into the pot.

Contrast is generally good to have in a musical work. On the other hand, I wonder if composers do not go too far in their attempts to achieve contrast between the various themes and divisions of their compositions.

Composers of the classic era of musical composition tended to use the bi-partite and the tri-partite forms, the simple rondo form—which is usually to be labeled ABACA), the theme and variations form—which is just what its name implies), and the larger sonata and fugue forms which are complex, but at the same time are usually logical and well balanced.

We rarely find the loosely-strung-together-series-of-themes form, which has been so frequently used by our modern band composers, in the works of the classic writers. When the classic writers wished to put two or more themes together in a musical work, they usually did so by leading from one theme to the next with an appropriate transition or bridge section. They were seldom content to overuse the threadbare cliché of coming to a grand pause, at the close of a section with a dominant seventh chord, and then changing tempo and key with no logical connecting material in between.

I do not mean to imply that we should write the same today as did the classic composers of one hundred and fifty years ago. Such an attitude would not be a progressive one since ideas as to form have changed just the same as have attitudes

towards what may be called concords and dissonances.

I am not as yet convinced that the sonata form, which has been so integral a part in the past of the symphony, has outlived its usefulness. Neither am I persuaded that the sonata form is too difficult or complicated for the composer of today to use as a basic form or skeleton outline, for a large band overture or novelty selection.

The sonata form offers ample opportunity for the composer to employ various themes of contrasting rhythms and character and at the same time to achieve a synthesis that is orderly, logical, and musically palatable.

In its larger aspect, the sonata form is a tri-partite structure. Its first main division is usually called the exposition and the usual procedure here is for the composer, after some form of introduction which is not always included, to state the principal theme of the work in the tonic or home key. Following this statement will be a bridge passage which will lead us to the second principal theme of the work and this latter is usually stated in a related key, commonly the dominant. In other words, a modulation must take place within this bridge passage and in such a way as not to sound abrupt. Following the second theme, a short closing section or coda is often added and this brings to a close the exposition or first main division of the form.

The second main division of sonata form is called the development, and it is here that the composer has the chance to show what he can do in the way of expanding and further developing his first

two principal themes. It is common practice in this section of the work to modulate to other related keys and often many different keys are passed through, with transient modulations before a return to the original key is effected.

The third division of the form is usually called the recapitulation. This is frequently similar to the exposition with one main exception. There is no modulation within the bridge passage between the two principal themes, and furthermore the second principal theme is now stated in the key of the tonic rather than in the related key as it was used earlier. After this conventional restatement of the first two principal themes of the form, a coda of some length is often added—(in the tonic key mainly), and the form reaches its conclusion.

Now sonata form is a logical form which may be handled in an orderly and attractive manner and need not sound as though it were merely a loosely strung together series of unrelated ideas. In other words, here is a form that will hold the listener's interest and at the same time can have enduring merit.

What I have been trying to point out in this article is, that there are much better forms available to the modern band composer than the poorly organized pot-pourri forms that are so prevalent in use today. Although the listener may not be acutely conscious of the form of the work to which he is listening, if the basic form of the composition is good and well organized, the intelligent listener finds more to interest him when he does try to analyze the number for content. Modern
(Turn to next page please)

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band composers would do well to consider
this when tempted to turn out a disor-
ganized spasm of little depth.
See you next month!

The Band Stand

(Starts on page 13)

Membership of Committee on Commissioning Works for Band

L. Bruce Jones of Louisiana State
University, Baton Rouge, La., Presi-
dent of the College Band Directors Na-
tional Association, has announced the
membership of the Committee on Com-
missioning Works for Band as fol-
lows:

R. Bernard Fitzgerald, University of
Texas, Austin, Texas, CHAIRMAN
Hugh E. McMillen, University of
Colorado, Boulder, Colorado.
Wesley Shepard, Evansville College,
Evansville, Indiana.

Frederick Fennell, Eastman School
of Music, Rochester, N. Y.

Walter C. Welke, University of
Washington, Seattle, Washington.

We all look forward to an encour-
aging report from this committee at
the next National Convention, in Chi-
cago, Illinois, December 19-20, 1952.

Industrial Music Clinic

(Starts on page 39)

theme, "Industrial Music Aids the
Church." Another will be observation at
first hand of the techniques involved in
staging a special entertainment feature
as Spike Jones and his company of
merrymakers will give two shows in the
Hall of Music Friday night, March 14.

As a climax to the three days of in-
tensive musical studies in organization
and rehearsal procedures of choral
groups, the place music can hold in the
industrial picture, conducting and various
types of choral and instrumental work-
shops, a public demonstration will be
given Sunday afternoon of industrial
music in action. Choral and instru-
mental groups from plants of the area
will be brought to the campus for this
feature program.

Special panel discussions will be held
on such topics as "Exploring Leader-
ship" and "Exploring Participation" on
which outstanding leaders in music fields
will comprise the panels. Special discus-
sions by topflight individuals in the re-
spective fields will be given on such
subjects as "Industrial Music in Sales,"
"Secrets of Lighting and Staging," and
other related fields. Still other features
will include "Functional Keyboard Study"
for the piano with both demonstration
and participation and special instru-
mental study.

Just as he believes in keeping pro-
grams by his musical groups on the in-
formal level that makes the audience an
integral part of the entertainment, Mr.
Stewart believes in keeping a clinic of
this type on the same level where those
attending are active participants. He
long has believed in the power of music
as a common language of all people and
in its power to ease the tensions that
exist in the field of human relations. In

clinics of this type, he both urges and
demonstrates this doctrine.

While the program is now in more or
less of the formative stage so far as the
featured speakers, leaders and panel
members are concerned, it will be com-
pleted within a short time and complete
programs will be sent to all industrial
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(Starts on page 44)

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Each of the 18 exercises utilizes a different style and type of manuscript. Should be invaluable for students as well as interesting. For advanced first position players.

Six Duets for Two Violins, Carl Grissen—Willis Music \$1.00.

No score. Contents:

May Day, La Chasse, Spanish Interlude, Olden Days (Minuets), Monte Solaro (Tarantella), Czardas.

Attractive longer duets suitable for public performance by advanced first position players.

Scales and Rounds for Beginning Orchestra. Arranged Frances Forster—Pub. Boston Music 75c.

The full score is in the hands of the individual student. Everyone learns the reason for using different keys for transposing instruments: how drum parts are written, what bowing signs are for, etc. Suggester procedure for the use of this book are in the introduction. The scales and rhythm practice are on the left page; rounds are on the right page. Includes tympani and piano. Minor keys also are included. This is fine supplementary material for intermediate players.

String Time, H. S. Whistler and H. A. Hummel—Rubank—String parts 60c; piano accompaniment \$1.25; full score \$2.00.

An elementary ensemble collection for string instrument groups. Suitable for duets, trios and quartet playing as well as string orchestra performance. All parts are in the first position. The ad lib parts are third and fourth violin, string bass and piano accompaniment.

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Ten pieces playable in the first position. The score makes for easy direction. Measures are numbered. For advanced first position players. Includes selections by Corelli, Rameau, Handel, Pergolesi, Mozart, as well as romantic composers. The bowings are well edited.

Music for String Ensemble, Samuel Gardner—Boston Music. Score and parts \$1.00; Violin each 15c, Viola, Cello and Bass each 10c.

Six familiar melodies with four arranged for Violins in two or three parts and two include viola, cello and bass and piano ad lib. Easy first position. Optional parts listed in the score.

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Material that is definitely above that of the average high school student but most suitable for college as well as artist groups is:

Tombeau de Chopin (1849-1949) Alexandre Tansman—Leeds Music for String quintets or orchestra. String Quintet

score and parts \$2.50. Score \$1.25. Extra parts 40c each.

Written for the commemoration of the centenary of Chopin's death, by U.N. E.-S.C.O. Three sections are Nooturne, Mazurka, and Postlude. The writing and workmanship of the contemporary composer Tansman needs no introduction here. I recommend this quintet to all my colleagues who are seeking an excellent contemporary work.

In preparing this list, I have indicated a price for each number, principally to give the teacher an idea of the price bracket. These prices are subject to change of course. I hope you will find these listings helpful and the answer to your problems relative to material. I plan on a similar review of string music for the June Column to help round out your libraries. If you would like to have orchestral music included or emphasized, please let me hear from you.

Next month, will be devoted to Questions and Answers. If you have any questions relative to this or past columns please send them in immediately. See you in Philadelphia in March.

The Music Teacher's Hidden Role

(Starts on page 8)

music instructor can spare future listeners with a wise "thumbs down." Thomas A. Dewey, who aspired to a singing career, was urged by his music teacher not to give up his law practice.

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Never before has any clarinet achieved national popularity so quickly. A leading dealer writes . . . "all the finest trying the C-T model . . . nothing but compliments and raves." A user says . . . "It is amazingly responsive. Fingering is very fast . . . and the tone is all you claim it to be." Another user writes "A mighty fine clarinet . . . in fact the tonal quality surpasses any other clarinet I have ever tried." Top clarinet teachers, musicians and dealers are unanimous in acclaiming the C-T model.



DAVID WEBER,

eminent clarinetist with NBC symphony, New York, says of his new Selmer C-T Clarinet, "I find the Centered-Tone Clarinet to be superior to any other instrument I have ever played." Mr. Weber is featured on Stradivari Records, and is well-known as a recitalist and soloist with chamber music groups such as the New Friends of Music.



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